



The Antiquary.



JUNE, 1895.

Notes of the Month.

THE anniversary meeting of the Society of Antiquaries was held on St. George's Day as usual, Sir John Evans (and afterwards the President, Sir A. W. Franks) presiding. The officers for the ensuing year, whose names we gave in the May number of the *Antiquary*, were all duly elected. The President, in his annual address, after alluding to the principal events of the past year, announced that Sir John Evans had given the munificent sum of £500 to the Research Fund of the society in addition to his former gift.

The excavations at Silchester, which have now been carried on for five years, are becoming more and more important as they proceed. A most important discovery, which it is believed is without parallel in these islands, is that of a number of furnaces of an industrial character and of various sizes, some being circular and others oblong. These furnaces were found partly within and partly outside a series of rectangular enclosures or buildings. Twelve of these buildings have been uncovered, as well as twenty-one hearths, twelve circular and nine oblong. It is believed that these buildings were used for dyeing, and this conjecture is made probable by the large number of wells discovered, one of which was of peculiar and unusual construction. One of the circular furnaces is found to correspond exactly with a dyeing furnace at Pompeii. The circular furnace was, there is every reason to believe, used for dyeing. But there are also a number of others with a straight flue, and these, it is thought, were

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used for drying. There are also traceable a number of chambers which, it is presumed, were intended for storage of goods. It is thought that these furnaces belong to the later period of the city, and the traces of successive occupation lead to the conjecture that the richer inhabitants left the district in which this industry was carried on, and migrated eastwards. The theory is strengthened by the discovery *in situ* of a number of querns for hand-grinding the madder roots used for dyeing purposes. The yearly expenditure in connection with the excavations is between £400 and £450, of which wages absorb about £300, and the rent of the land £35. The subscriptions, unfortunately, do not exceed £300, and the fund is in debt.

We commend the claims of this most important branch of archaeological research to readers of the *Antiquary*. The treasurer of the fund is Mr. F. G. Hilton-Price, Director of the Society of Antiquaries. We ought not to close this notice without giving expression to the gratitude which antiquaries owe, more especially, to Mr. W. H. St. John Hope, Mr. G. E. Fox, Mr. Mill Stephenson, Mr. H. Jones, and other Fellows of the Society, who take it in turn to superintend the work of excavation.

The exhibition of specimens of ancient plate, to which we referred in the *Antiquary* for May as about to be held at the Fitzwilliam Museum, Cambridge, proved to be a great success. Upwards of 250 pieces of plate were lent for exhibition, including most of the well-known vessels belonging to several of the colleges. The plate was arranged in chronological order, and under this arrangement a drinking horn from Corpus held the first position. The horn, which is over 2 feet long, was presented to the Guild of Corpus Christi about the year 1347, and passed from that society to the college when founded. There were two other specimens of fourteenth-century plate exhibited—a silver-gilt beaker and cover from Trinity Hall (known as the Founders' Cup, and dating about the middle of the fourteenth century), and a silver-gilt cocoanut-cup of the end of the fourteenth century from Caius. Among the fifteenth-century plate were the beautiful

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pieces left to Christ's College by the Lady Margaret. Pembroke sent "the Foundress'



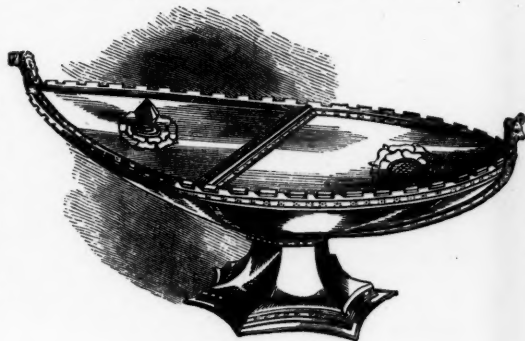
THE "POISON CUP," CLARE COLLEGE.

Cup" (early fifteenth century) and the "Anathema Cup" (1482); Corpus a silver-gilt cup (1532), and ewer and dish (1546), salts and apostle spoons, given to it by Archbishop Parker, and a silver-mounted cup, formed of an ostrich egg (1593); Clare College exhibited the "Falcon Cup" (1550), and the "Poison Cup" (late sixteenth century), so called from a belief that poison poured into it would be detected by the glass bursting and the crystal in the lid becoming discoloured; Emmanuel College exhibited the beautiful tazza and cover (late sixteenth century), known as the "Founders' Cup," given by Sir Walter Mildmay, and a remarkable tobacco-pipe (eighteenth century), with silver mountings and mouthpiece, said to

have belonged to Dr. Parr, and about 2 feet long. Peterhouse sent the only gold piece in the exhibition—a small cup and cover—date 1772.

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The collection also included a considerable number of pieces of ecclesiastical plate, among which were several Elizabethan communion-cups with their paten-covers. These were mainly of the year 1569, and of local type and make, bearing only a single maker's mark. The date in many cases is engraved on the knop of the paten-cover, and occasionally after the name of the parish, which is generally engraved on the bowl of the cup. The paten-cover of the cup from Westley Waterless proved to be of exceptional interest, as it bore plain indication of being the original pre-Reformation paten, refashioned to suit Protestant arrangements.

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By far the most interesting pieces included among the ecclesiastical plate were the censer and incense boat, found in 1850, when Whittlesea Mere was drained, and which passed by purchase a few years ago into the possession of Lord Carysfort, who kindly sent them for exhibition. The incense boat (of which we give the accompanying illustration) is of silver-gilt, the foot and base being hexagonal. At each end of the boat is a ram's head, from which it has been surmised that it and the censer originally belonged to Ramsey Abbey. In the centre of each part of the cover of the boat is



INCENSE BOAT.

engraved a Tudor rose, which helps to fix the date of these most interesting vessels.

The censer stands on a round foot; it has a shallow bowl, the cover being pierced with open tracery work.

The silver mitre and crosier-staff of Matthew Wren, Bishop of Ely (1638-1667), exhibited by Pembroke College, were among the more notable pieces included in the ecclesiastical section. The entire collection was one of exceptional interest, and was visited by nearly four thousand persons during the three days on which it was open.



Mr. R. Blair, F.S.A., informs us that a tombstone of Roman date, measuring a little over 3 feet 6 inches in height by about 2 feet 4 inches in width, was recently found at Corbridge-on-Tyne. Within the pedimented top is a fir cone. The inscription, so far as it has been possible to decipher it at present, seems to read :

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By the death, on April 22, of the Rev. C. T. Whitley, Vicar of Bedlington, in Northumberland, the last of the original members of the Surtees Society, who joined it on its formation in 1834, has passed away. Mr. Whitley graduated from St. John's College, Cambridge, in 1834, as senior wrangler. For the last forty years he has lived in comparative retirement in his country parish in the north.



We are glad to see that a proposal has been set on foot for the formation of a county museum at Lincoln. Natural history seems to be the object held most in view in the proposal for the museum. We hope, however, that in this instance, as in many others, archæology will not be lost sight of, and that the two sciences may each have their due share of attention in the museum. A safe place in which to deposit local antiquities is always desirable, and never more so than in an ancient city like Lincoln, where the soil can seldom be turned over without some discovery or other being made. The Lincoln folk might do worse than follow the admirable example set them by the York

Philosophical Society, in their museum at St. Mary's Abbey, where natural history and archæology are both well represented.



A correspondent at Derby writes to us as follows in regard to a discovery which has just been made in that town. He says : "A most interesting discovery has just been made in sinking a well at the village of Allenton, near Derby. When the workmen were completing the well, they came across the complete skeleton of what is believed to be the great Irish elk. The skeleton was found at the bottom of the well, and before the men could extract many of the bones, they were compelled to beat a hasty retreat, on account of the rapid influx of water. The position of the bones seems to indicate that the animal died where it has been found. This is a highly-important matter, as hitherto only a few isolated bones or teeth of the great Irish elk have been found in river gravels and superficial deposits. Our knowledge of the extinct mammalia of central England has been chiefly obtained from discoveries in caves and fissures in the limestone. Operations will shortly be commenced with a view to securing the whole of the skeleton, which will be presented to the Derby Museum. It will be a great acquisition to that admirable institution—an acquisition the significance of which is greatly enhanced by the probability that the animal lived, and moved, and had its being in the remote past in the very district where the town of Derby now stands. The discovery carries us back to a period long anterior to the dawn of history—to the Neolithic and Palæolithic ages, when man was emerging from primitive barbarism, and fought with local carnivora for the possession of caves and rock shelters as habitations and places of refuge."



The Council of the Yorkshire Philosophical Society (which owns the site of St. Mary's Abbey at York) have just issued an urgent appeal for funds to enable them to take advantage of a present opportunity (afforded by the rebuilding of some adjoining tenements) of opening out to view portions of the mediæval wall which surrounds the Abbey precincts. This wall dates from the middle

of the thirteenth century, and has been hitherto wholly obscured by a number of small and mean buildings erected along its outer side. In issuing their appeal the council observe that: "The wall has hitherto been almost entirely hidden from view by the row of buildings which have been erected from time to time on the narrow strip of land between the outer face of the wall and the west side of Bootham, and little more has been visible from Bootham than the partially-obscured Angle Tower at the corner of Marygate and Bootham. Within the past few weeks, however, several of the buildings nearest to Bootham Bar have been removed, and the site cleared, preparatory to rebuilding operations, which are now being rapidly proceeded with. . . . The Yorkshire Philosophical Society have already, by co-operation with the corporation, done no little recently towards the opening of the Abbey Wall at the bottom of Marygate. Had it been in their power they would gladly have taken the opportunity in this case also of doing whatever might be possible to open out the walls and to secure the site. They are, however, informed that one of the owners of the property in question would be willing to modify his plans so as to leave permanently exposed to view the half of the Round Tower abutting on his property, and a short length of the adjacent Abbey Wall, on payment of the value of the site thus given up. Several members of the society have expressed their willingness to unite in a subscription to attain this end, if reasonable terms can be arranged, in the hope that a sufficient sum may be raised to allow of future extensions of the open space along the line of the wall, as opportunity occurs; and especially that the whole of the small Round Tower, and the beautiful Angle Tower at the corner of Marygate may be fully opened out to view. The committee now have the definite offer, for a short time, of the house and shop adjacent to this Angle Tower, and they are particularly anxious to include it also in their purchase. To accomplish this a considerable sum will be needed. Immediate action is, however, necessary, if advantage is to be taken of the present opportunity." We have much pleasure in commending the appeal to our

readers' notice. Subscriptions may be sent to Mr. Edwin Gray, the honorary treasurer of the Yorkshire Philosophical Society at York.



We learn with satisfaction that the remonstrance made against the proposed "restoration" of Smisby Church, near Repton, has been partly successful, and that the chancellor of the diocese of Southwell has refused to sanction the removal of the remarkable east window of the church, besides withholding consent to some of the other changes contemplated.



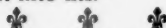
Mr. G. L. Gomme, F.S.A., has recently drawn attention, in the *Athenæum*, to an interesting survival of the Three Field System, at the present day, in Northamptonshire. It appears, from a report by the Board of Agriculture on the Open Fields and Commons at Castor and Ailsworth, that the ancient Open Field System is still in existence in those parishes. Mr. Gomme thus summarizes the information derived from the report: "The area of the parishes is 4,976 acres, of which more than 3,600 are in the unenclosed state, about 2,425 acres being arable fields, 815 acres common pastures and lammas meadows, and 370 acres waste lands. The open fields, pastures, and lammas meadows are held in known acres by the various owners. The first named are cropped on the three-field system, one third being fallow each year. The pastures and lammas meadows are enjoyed in severalty by the owners between February 14 and August 12, after which they are open for depasturing in common. The waste lands are a good deal scattered among the open fields, a considerable part consisting of headways and balks to the different holdings. The homesteads are mostly in the villages, while each farm is composed of a large number of small parcels in the open fields scattered very wide apart." Mr. Gomme adds: "I have used the official language of the report in this description, but it does not need much elaboration to show that in these nineteenth-century villages of England we have traces of the archaic holdings of primitive agriculturists, of which so much has been written of late by Mr. Seebohm, Mr. Vinogradoff, and others."

We feel that we owe no apology for placing on record in these notes the substance of Mr. Gomme's letter to the *Athenæum*. Here and there, in a very few other places, traces of the Open Field System can still be detected, as at Hamsterley, in Durham, and elsewhere. The instances are, however, so extremely rare, that it is well to put on record any fresh cases that may become known. In the north of France the system seems, in many places, to be still in vigorous existence—much as it was, indeed, a century ago, when examined and described by Arthur Young.



Mr. R. A. S. Macalister writes to us in regard to the proposed excavation of the hill of Tara as follows: "Are we to understand from the notice in the *Antiquary* that the object of this undertaking is the exhumation of the remains of 'Princess Tea,' with the gold ornaments and other valuables which no doubt were interred with her? Must it be explained at this end of the nineteenth century that 'Princess Tea' is merely an invention of a stupid scribe, created in order to afford a plausible etymology for 'Teamhair' (the Irish form of the place-name)? The fact that there were half a dozen Teamhairs in ancient Ireland is alone sufficient to demolish the story. Analogous inventions are common in mediæval treatises. The derivation of St. Dorothea's name from the names of her parents, 'Doro' and 'Thea,' is a well-known instance. We shall have an expedition sent out to grub up *their* remains next. Teamhair Luachra, with which the *Antiquary's* note seems to confuse the 'Tara,' was a wholly different place, probably somewhere in Kerry. The statement that the 'coirthe dearg' is the 'Lia Fail' is somewhat hazardous. Unless I err greatly, the identity of the two is merely a conjecture of Petrie's. Lastly, with every respect to the Archaeological Association, may the hope be earnestly expressed that careful surveys and photographs of the site be taken before the excavation is commenced, and that every endeavour be taken to restore it to its previous condition when the excavation is finished? Not far from Tara stands Dowth—a melancholy object-lesson in the results of neglecting such precautions."

Another correspondent, who writes from Ireland, facetiously observes: "I see that some worthy folk are going to waste their money in digging up the hill of Tara. Perhaps they expect to find the harp which Moore mentions still hanging on some piece of buried wall. This should beat the recent Boadicea hunt into fits."



The forger of sham antiquities has not unfrequently over-reached himself in the past, but never more so than an ingenious maker of pseudo-antique grandfather clocks, whose nefarious practices have recently been noted. There lived at Wrexham, in the first half of last century, a clock-maker named Thomas Hampson, whose clocks are in some little request at the present day. Here, then, was an opportunity for the forger. He would manufacture and put into the market sham clocks, purporting to have been made by Hampson. Unfortunately for the success of this enterprising scheme, he was ignorant both as to when Hampson lived, and also as to the period when genuine grandfather clocks were made. The result is that one of these spurious articles has been found with the inscription, "Thos. Hampson, Wrexham, 1385," on it, and another which purports to have been made by Hampson in the year 1391!! It is not often that the forger convicts himself in so highly amusing a fashion as this good gentleman has done. If he had only left the dates alone, his wares might have been palmed off without detection.



In regard to the subject of Holy Wells, it may be well to put on record in the pages of the *Antiquary* the following paragraph, which has recently gone the round of a number of newspapers. The worthy minister, who has been so shocked by the "simply disgraceful" custom he condemns, has evidently very little idea how widespread the custom of well-worship is at the present day. "A Highland minister has been calling attention, at the Free Church Presbytery of Inverness, to a curious custom which he characterized as 'simply disgraceful'—namely, the practice of thousands of people making a pilgrimage to the well at Culloden on the first Sunday of May. He was startled, he said, when he ascertained that last Sunday over 3,000

persons from the town visited the well to worship at the shrine of some departed saint. He was told that they put a coin in the water, then had a drink, and thereafter hung up a rag upon a tree. The pilgrimage, the drink, and the rag parts of the story are not unlikely; it is the 'dropping in' of the coins that will excite the greatest amount of doubt."



Messrs. Oliphant, Anderson and Ferrier announce a historical novel from the pen of Dr. William Francis Collier. The book, which is to be entitled "*Marjorie Dudingstoune*," is a tale of St. Andrews in the past, and is intended to depict the varied life of the old ecclesiastical capital of Scotland during the throes of the Reformation, and while the city was still a royal residence. Those who are familiar with a work by Dr. Collier entitled "*Pictures of the Periods*," which was published about thirty years ago, will recognise that he possesses, in a very remarkable degree, the uncommon faculty of representing in fiction the every-day life of the past, with great vigour, and with an amount of accuracy rarely attained by other writers. "*Squire Hazlerig's Investment*," in the book to which we refer, gives one of the very best, and at the same time one of the most vivid, accounts of the South Sea Bubble to be found anywhere. If Dr. Collier is as successful in his new venture, the book will possess a value not generally attaching to attempts to rehabilitate the past in works of fiction.



The Antiquary Among the Pictures.

ROYAL ACADEMY.

MOVING leisurely about in these beautiful galleries during the two days now graciously reserved for the press by the council, altogether unimpeded by crowds or chatter, the impression was strong that the pictures of 1895 are above the average, and certainly of more general merit and interest than those of 1894. The impressionist school is far less extra-

gantly represented, and there is a wholesome absence of mysticism and unhappy striving after meretricious effect. Several singularly fine pictures cannot fail to stamp themselves on the memory.

It is right for the antiquary to begin with those works that illustrate the Oldest of Books. In the first room Sir J. E. Millais's "*St. Stephen*" (18) is a most noteworthy picture, and indicates a rejuvenescence of the artist's power in light and shadow. The youthful protomartyr lies dead, sadly wounded on the brow, with a startlingly vivid nimbus of electric clearness lighting up the pallid yet restful features just "fallen asleep." The murderers have departed, the scene is in the pale starlight, and in the dark background can be dimly seen approaching with awe three of the now sainted deacon's sympathizing friends. "*Jonah*" (147), by Mr. G. F. Watts, R.A., is a most powerful conception, weirdly vivid, of the ancient prophet of Nineveh. Sparsely clad in a coarse green tunic of a creepy serpentine green, the bare brown arms with clutching extended fingers held aloft, a light of frenzied inspiration in the gleaming eyes, and a marvellous pose to the crisply curled head, the whole figure breathes in every inch of the canvas a fine idea of the wildest of the Hebrew prophets hoarsely proclaiming his terrible burden. It is a picture that can never be forgotten. In striking contrast to this Jonah, in the same gallery, but skied above a doorway, is "*The Desire of all Nations: a Meditation on the Nativity*" (177), by E. A. Fellowes Prynne. This meditation is pleasingly and devotionally rendered, though the Virgin and Holy Child in the centre are less well painted than the Wise Men on the left or the Shepherds on the right. It would form a good decorative picture for a church. Mr. Goodall, R.A., is not to be congratulated on his "*Rachel as first seen by Jacob*" (216), nor on the fellow-picture "*Ruth*" (225), nor on his far larger composition, "*Laban's Pasture: Jacob serving for Rachel*" (291). They are smooth and well finished, and would doubtless please many, but there is a singular lack of force and true art. In the first of the three the single figure of Rachel is far too obviously conscious that she is being "first

seen by Jacob." "Crossing the Red Sea: Pharaoh pursuing the Israelites" (438), by F. A. Bridgman, is a large and vigorous and well-covered canvas. It is high up, and will escape much attention, because it is immediately over the immense Herkomer of "The Bürgermeister of Landsberg and his Councillors." Numbers 599, 600, and 601, by Savage Cooper, form a kind of triptych. The centre, "He was Despised and Rejected of Men," represents the thorn-crowned, cross-bearing Saviour, whilst the smaller pictures are respectively entitled "Despised" and "Rejected," and represent manhood under those two painful experiences, the background of passion-flowers denoting the exceeding genuineness of mental pain. The three are full of suggestion, but the ideas surpass the execution. Close by is a vivid gaudy rendering of the parable of the Ten Virgins—"They all Slumbered and Slept" (602), which we cannot in any way commend. "Judas Iscariot: I have betrayed the Innocent Blood" (794), by Albert Goodwin, will be a surprise to all those who first look at their catalogue. It is a landscape, with a luridly-red sunset background. A rock-strewn wood occupies the foreground. It is not until the picture has been closely studied that the very small figure of the prostrate traitor, who has flung himself across the trunk of an uprooted tree, is detected.

A new departure is made this year in the Lecture Room, which has hitherto been exclusively reserved for sculpture. It now contains two large paintings. On one wall is a great water-colour by W. B. Richmond, "Melchizedek blessing Abraham" (1713), an effective cartoon for St. Paul's; whilst on the opposite wall is a still larger oil-painting, by A. E. Emslie, termed "The Awakening" (1712). This last picture is brimful of brightness and spring light, and the joy of renewed love. It leaves a most pleasant savour, and is healthy, beautiful, and suggestive. The groups are charming without exception, and the drawing of the wingless floating figures is wonderfully effective. The whole tone of the composition is set off by the coolness of the sculpture-room. If the summer of 1895 has any sultry, blazing days in store, such a picture as this in such a place

will indeed be a refreshment. On the whole, Holy Scripture is much better, and certainly less offensively, illustrated in 1895 than in several of the immediately preceding years.

"St. Cecilia" (97), by J. W. Waterhouse, in the place of honour in the second gallery, illustrates the lines:

In a clear-walled city on the sea,
Near gilded organ-pipes . . .
. slept St. Cecily.

It is sure to attract great attention, and, from not a few, great admiration. But the mangle-mangle of modern colours, in brightest patches of incongruous tints, is painful to many an educated, as well as naturally appreciative, eye. Such colours in juxtaposition in a man-arranged flower-bed or a conservatory, or on a piece of embroidery, would at once be pronounced vulgar and glaringly inharmonious. Why, then, are we to admire them when brought together on a few feet of canvas? The picture, as a whole, has no rest or sleep about it. The prettiest bits are the two little kneeling angels in front of the saint, holding (strange anachronism) respectively a violin and a viola. With instruments of music in angelic hands painters and sculptors have always felt themselves free to take any license; but why is St. Cecilia drawn with an open illuminated fifteenth-century mass-book on her knees, the notation of which is round instead of square! "Christian leaving the City of Destruction" (337), by Albert Goodwin, is a profoundly impressive composition, suggested by the *Pilgrim's Progress*. "The Great Light" that was seen by those who walked in the darkness of the evil city, shining out from between the precipitous snowy peaks that tower above, is portrayed with striking effect. "The Soul's Struggle with Sin" (533), by Sigismund Goetze, is another masterly work, but of a very different type.

In classic work the President as usual shines pre-eminent. His pictures of 1895 lack the poetry and suggestiveness of last year (there is nothing to compare with the "Spirit of the Summit"), but he has almost surpassed himself in presenting the beautiful in form and colour. "Flaming June" (195), in the centre of the great gallery, is a taking popular picture of a young girl curled up in a curious sleeping attitude on a marble

bench, just shaded from a blaze of warm sunshine. Her form is partly revealed beneath diaphanous draperies of bright sumptuous orange. The spectator can feel the glow of the sunshine, and enter into the luxury of the just shaded sleep that so completely enwraps the classic maiden. In the same gallery, on the opposite side, but suffering much from its neighbours, is Alma Tadema's long-talked-of "Spring"—

In a land of clear colours and stories,
In a region of shadowless bowers,
Where earth has a garment of glories,
And a murmur of musical flowers.

The finish of this delicious picture is marvellous. Crowds of damsels, and graceful children flower-crowned, flower-laden, troop down the marble pavements of a Roman street rich in classic architecture, whilst from the house-summits and other points of vantage the spectators rain down showers of fragrant blossoms. Close by is Poynter's small gem "The Ionian Dance" (270). "A Priestess" (304), by John W. Godward, is another classic work of exceeding merit; it pictures a fine female figure, clad in black gauze and yellow ribbons, standing erect against a well-rendered door of studded bronze.

Classic mythology is well represented. There is a singular pathos in the dead figure of the fallen "Icarus" (G. S. Pepys Cockerell) on the wave-wet sand of a land-locked bay. "Phœbus Apollo" (160), by Briton Riviere, presents the buoyant god driving his lion-yoked car. "Ariadne" (210), by Philip H. Calderon, is a glowing and pleasing presentment of the ill-fated daughter of Minos, with ruddy hair and white apparel, knee-deep in waves of brilliant blue. "Aphrodite between Eros and Himeros" (569) is a clever painting by W. B. Richmond; the figures are wrapped in luminous prismatic rays of the lightest blue and pink. It requires to be seen from a distance. It would form a beautiful decoration at the end of a long white marble gallery. How strange it is that the story of Daphne should be so pre-eminently a favourite with artists! The metamorphosis is exceedingly difficult to touch; it is twice attempted, but without success, in the Academy of this year.

Legends and fairy tales of later date than classic times receive no little attention. Val

Prinsep deals successfully with the Arabian Night story of "The Fisherman and the Jin" (25). Byam Shaw has chosen a difficult subject, and has mastered it effectively in illustrating D. G. Rossetti's "The Blessed Damozel" (110). The stanza chosen is:

"We too," she said, "will seek the groves
Where the Lady Mary is,
With her five handmaidens whose names
Are five sweet symphonies,
Cecily, Gertrude, Magdalen, Margaret, and
Rosalys."

This is emphatically one of those pictures which is killed by its surroundings. Richard W. Maddox takes for his theme "The Fair Maid of Astolat bearing her Letter to the King at Westminster" (319), whilst F. Vigers tells in painting once again "How Arthur by the Means of Merlin got Excalibur his Sword of the Lady of the Lake" (219). Neither of these is remarkable, except that in the latter case Arthur would have been completely puzzled in real life how to get in or out of his gilded armour! Armour and heraldry are pitfalls to many an artist. The shield, for instance, of W. E. Lockhart's "Mirror of Chivalry" (12) could not have existed at the time intended; it is an obvious nineteenth-century counterfeit.

The historical subjects of the year are varied, and some of much merit. The old story of "Mark Antony's Oration over the Body of Cæsar" (567) is again treated by Mr. G. E. Robertson, and with marked success. "Waiting for the Duke of Guise" (77), by Seymour Lucas, is a thrilling presentment of three well-dressed assassins, poniards in hand, waiting behind a great crimson curtain to do the deed. Margaret I. Dicksee has produced a tender picture of "The Children of Charles I." (378); they are the two younger children, Elizabeth and Henry, when confined in Carisbrooke Castle after their father's execution. More modern days are illustrated by "Nelson leaving Portsmouth, 1805" (491, Fred Roe), and "Napoleon's Last Grand Attack at Waterloo" (499, Ernest Crofts). "Joan of Arc" (594, G. W. Gay) is somewhat meretricious; the "light of ancient France" lies sleeping in an elegant suit of armour on a litter of straw, with a child-angel crouching at her feet.

With landscapes proper we are not here concerned; suffice it to say that Hook, Peter

Graham, Leader, Boughton, Waterlow, and other well known names are strongly represented. Occasionally landscape and other work is combined with ancient buildings with most happy effect. This is the case with a beautiful canvas of Leader's in the first room, simply entitled "Evening" (43); across the water is a delightful old English country church, chiefly of fourteenth-century date, and closely adjoining is a crumbling, verdure-clad old Tudor manor-house with later Elizabethan additions. We know not if these two buildings are thus to be found in real juxtaposition, but Mr. Leader's pictures are but seldom compositions from different sites. "November Sunshine" (81), by G. D. Leslie, is beyond doubt the best landscape of the year; it is full of that quiet gray glow so characteristic of the best of our English November weather. A long stone bridge of differing dates, from fifteenth-century downwards, stretches across the picture. The gateway to the abbey precincts, Bury St. Edmunds, comes out well in 105, by J. P. Beadle, which is a picture of the "Inspection of the Suffolk Hussars."

In buildings, we may mention with strong approval "Palazzo Ca d'Oro, Venice" (72), by Sarah Stanley; "Canal at Amsterdam" (184), by Karel Klinkenberg; and "Il Campo SS. Giovanni e Paolo, Venice" (660), by Henry Woods, R.A.

In the Architectural Room is a design for the glazing of the new north transept five-light "Early English" window, lately put in Lichfield Cathedral by Mr. J. O. Scott, after destroying the old history of that transept to produce an imaginary pretty effect. This design, by Messrs. Ward and Hughes (1412), is for a Jesse window, but not only is the design stiff and ungraceful in combination, but all the best Jesse windows are of later date, and require much more contiguous lights for producing any due effect. Ought not also Jesse designs to be invariably for east windows?

R. L. Outram paints "Sir John Evans, K.C.B., D.C.L., Treasurer Royal Society" (553), well, and all antiquaries will delight to see his welcome features on the Academy walls; but surely Sir John, though a many-sided man, is far more eminent as an antiquary than anything else, and why is there

no reference in his descriptive initials to his position in the Society of Antiquaries?

THE NEW GALLERY.

For comment on this collection we have but little space, and as certainly as the Academy is better than the average, so certainly is the New inferior to last year and to some other of its predecessors. W. Logsdail's "Interior of Murano, near Venice" (3), and his other Venetian subjects (54 and 171) are delightful, and so are the two by Clara Montalba of the same City in the Sea (68 and 214). "The Market Hall, Chipping Camden" (287), by F. Hamilton Jackson, has good architectural effects, and there is power of a different character in T. Fletcher Watson's "King Henry VII.'s Chapel, Westminster Abbey" (294).

Of sacred subjects by far the most striking is Mr. G. Hitchcock's "Flight into Egypt." It is a reverent dream of tender blue and white. The Blessed Virgin in soft white raiment, clasping the Holy Child, rides on a bridleless ass, and is represented as passing through meads knee-deep in flowers of soft-hued blue and fleecy white. St. Joseph follows at some little distance. This is a great improvement on Mr. Hitchcock's previous works in the same direction. Mrs. Adrian Stokes is successful with her "St. Elizabeth of Hungary spinning Wool for the Poor" (81); the simple red garment of the saint is of a most pleasing and effective hue, and attracts almost unconsciously to the simple dignity of the quietly busy figure. Mr. Hallé has done well in his half-length of "St. John the Baptist" (270); he is represented full of youthful vigour and fervour, and less ascetic in appearance than he is usually pictured. Mr. W. G. F. Britten is not to be congratulated on the two female figures labelled "Angels Ever Bright and Fair" (200); they are neither the one nor the other. "England's Emblem" (101), by Walter Crane, is a fine example of the vigorous, realistic work of this spirited artist; the subject, as the title tells, is St. George and the Dragon.

Sir Edward Burne-Jones, as might be expected, is strongly represented—in fact, this is the great and saving feature of the exhibition. Sneer as some will at his endless

creations of pallid, large-eyed, melancholy women, clad for ever in trailing raiment of blue-green, there is an art and a pathos and a cleanliness of tone peculiarly his own in all that comes from this great artist's brush, and an exhibition of his annual works alone is bound to attract, and deservedly so, a crowd of true art loving people. "The Sleeping Beauty" (106) of this master is an early design of the fourth picture of the Briar Rose series. "The Fall of Lucifer" (135), with the motto *Vexilla Regis prodeunt inferni*, is a noble work of absolutely original conception. The defeated angels are solemnly going down and down from the citadel gates of their lost heaven in gloomy sin-stained ranks bearing their folded banners with them. We could gaze and gaze for hours into this marvellous meditative work, whilst fresh waves of solemn thought roll on, and this notwithstanding the almost wearisome sameness of the fallen saddened faces gloomily peering from their close-fitting helmets. But admirers as we are, and profound ones, of Burne-Jones' art, could not the master have given us some brighter expressions in the features of the damsels at "The Wedding of Psyche"? (163). The baronet's other works in the New Gallery are portraits of "Dorothy Drew" (109), "Lady Windsor" (119), and an unnamed one (390).

Herbert Schmalz has a charming classical sketch of a young maiden making "Her First Offering" (46) of flowers to a statue of Cupid. It is a pure and glowing composition. C. Smithers' "A Race: Mermaids and Tritons" (33) is noteworthy for the rich translucent blue of the water.



Notes on Archæology in Provincial Museums.

NO. XXXIX.—WARRINGTON MUSEUM.

By J. WARD, F.S.A.

(Continued from p. 56, vol. xxxi.)



THE prehistoric and Romano-British contents of this museum came under notice in the February number of this magazine. There now remain an extremely varied collection of mediæval and later objects to be described—

too numerous for all to be noticed, and too varied to admit of precise classification. I will therefore describe the more interesting and important as they occur in my notebook.

One of the first cases to attract the visitor's attention contains a remarkable collection of mediæval floor-tiles, obtained from the Friary in this town in 1887. I may here mention that there are, in the garden behind the institution, a considerable number of carved stones from the same source, mostly bases of columns and fragments of string-courses of the thirteenth and fourteenth centuries. There are no visible remains on the site of this religious house, but it is pleasing to relate that the Warrington Corporation has marked the spot by an iron tablet attached to a neighbouring wall. This Friary is the subject of an excellent paper contributed by Mr. William Owen to the transactions of the Historic Society of Lancashire and Cheshire in 1889. The plan appended to that paper exhibits a characteristic friary church, with a single transept (north side) of great size and of greater width than nave or choir. A few of the tiles under consideration have inlaid patterns; but the rest, which obviously formed part of one series, are either plain or bear small impressed patterns. These patterns, however, are of very subordinate character, the general scheme of ornamentation depending upon the shapes of the tiles themselves. These shapes are squares and oblongs of various sizes, lozenges, stars, quatrefoils, and the like, made to fit in with one another to form an elaborate design. Accompanying these tiles is a photograph of the floor before it was pulled up. The impressed devices consist chiefly of lions' heads, roses, and cinquefoils; and on most of the tiles which are thus decorated the device is repeated several times. A comparison of these makes it clear that the pattern did not form part of the mould, but was "punched" after the tile was made, but while as yet in a moist condition. In another case are a few specimens, inlaid and impressed, from Warrington Church and other places in the neighbourhood.

In the small room which contains these friary tiles, objects so diverse as ancient Egyptian and Greek remains, the grotesque

pottery of Peru, home antiquities of less remote age, the implements of modern savages, and mounted fishes, find an equal home. I believe the room is shortly to be rearranged, but in its present state it is the least satisfactory part of the institution. Perhaps it may be regarded as a sort of museum Cave of Adullam—almost a necessity in most museums—in which are turned all the “discontents,” objects which do not readily fall into the more orderly groups, or for which room cannot at once be found in more suitable cases. On the walls above the cases is a series of rubbings of monumental brasses from various places, one being that of a remarkable brass (figured by Haynes) to Sir Peter Legh, at Winwick, near Warrington. This knight turned priest in his later life, so his monument expresses his dual career by representing him as a knight with a chasuble over his armour. In one of the cases are several old-fashioned weapons of ordinary types (pikes, swords, etc.); but with them are a remarkable flint-lock, breach-loading gun; a brace of pistols, fitted into a leathern case; a spring-gun; and a pair of substantial “Cromwellian boots,” with a single spur. Hudibras, it will be remembered, “wore but one spur.”

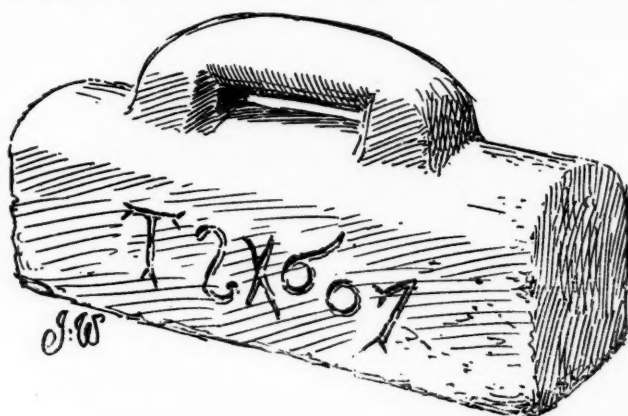
In the next room, that containing the prehistoric and Romano-British remains already described, are a large and very varied number of objects of more recent times. Not the least interesting of these are two jet chessmen and other objects from the “Mote Hill” at Warrington, an artificial mound, of which few traces now remain, but which, up to 1832, when much of it was removed, seems to have been tolerably perfect. It was oval and flat-topped, the longer diameter of the summit being about 162 feet. The late Dr. Kendrick, whose local archæological investigations I have referred to more than once, regarded this mound as a sepulchral tumulus; but his description is much more in accord with a *burh*, or castle-mound, of the Anglo-Saxon period. In fact, he acknowledged to finding a well, massive beams, and tooled stones in this mound; but these he attributed to the Norman holder of Warrington, who “selected the Mote Hill as the site of his residence.” The chessmen consist of a knight and a

pawn. The knight is about 2 inches high, and may be described as essentially a cube, but cut away to a slight extent, so as to give it some remote—but a *very* remote—resemblance to the arching neck of a horse. It is superficially ornamented with incised lines and circles, which do not appear to have any further significance than mere decoration. The pawn is smaller, cylindrical, and plain. The late Messrs. Albert Way and Roach Smith pronounced them as of the ninth or tenth century. A slender fibula and some of the pottery from this mound may also be set down as of the same period. Dr. Kendrick also obtained from it fragments of Roman pottery, which, however, no more prove that it was raised during the Roman occupation than does a Portuguese coin of 1724, which he also found, indicate that it is not older than the eighteenth century. The potsherds might easily have been introduced with the soil of which the mound was in the first instance constructed; and there were clear evidences that it had been subjected to considerable disturbance during the last two centuries.

It is a very pleasing feature of this museum, and one which the reader must have already perceived, that Warrington and its immediate district are strongly represented therein. This certainly is one of the chief standards, if not the very chief standard, by which to judge of the value of the archæological collection of a provincial museum. As might be expected, very many of the objects are of little intrinsic value, and, except for their *local* derivation, scarcely merit space in the exhibition cases and drawers of such an institution. I mention *drawers* because while every object, no matter how small, which serves to elucidate the history and archæology of a place should find a place in the local museum, it does not follow that it should be *shown*. The following will give an idea of the minor objects of this class, ranging from mediæval times to the last century: Spurs, keys, wooden spoon, two small brass crucifixes (one apparently of the sixteenth century), cannon-balls (said to relate to the civil war of the seventeenth century), horse-shoes, fragments of stained glass, the bar of a gypciere, locks and padlocks, matchlock-rest, iron dagger, tobacco-pipes, set of skittles, a small iron anchor

(probably a shop sign), coins, tokens, and a considerable number of paintings, engravings, and other views in and near the town. To pass to more important local antiquities: Two scold's branks, the one from Farnworth and the other from Carrington, are in capital preservation, and are of the more usual and simpler form. A set of gibbet-irons in equally good condition were used at Bruche, near Warrington, for the body of Edward Miles, a local malefactor, in 1791. They have the usual construction, iron hoops riveted to longitudinal bars, forming a cage of the shape and size of the human body. A rushlight clip, with sconce, for a candle, from Davenham Church, is described as a "monastic

variably some distinguishing mark or symbol to show whether they were for wine or water." He suggests that it was used "for oil, or savoury sauce at meals," and states that he has seen several like it on the Continent. A "plague stone" from an old house in Wash Lane, in this town, is an interesting "bygone." This stone formed the coping at an angle of the garden wall, in no way differing from the other coping-stones, except that it had at the angle a shallow oblong depression about 5 inches by 6 inches. According to tradition, several cases of plague occurred at this house, presumably in 1665. All direct intercourse with the neighbours is said to have been suspended, and when provisions and other



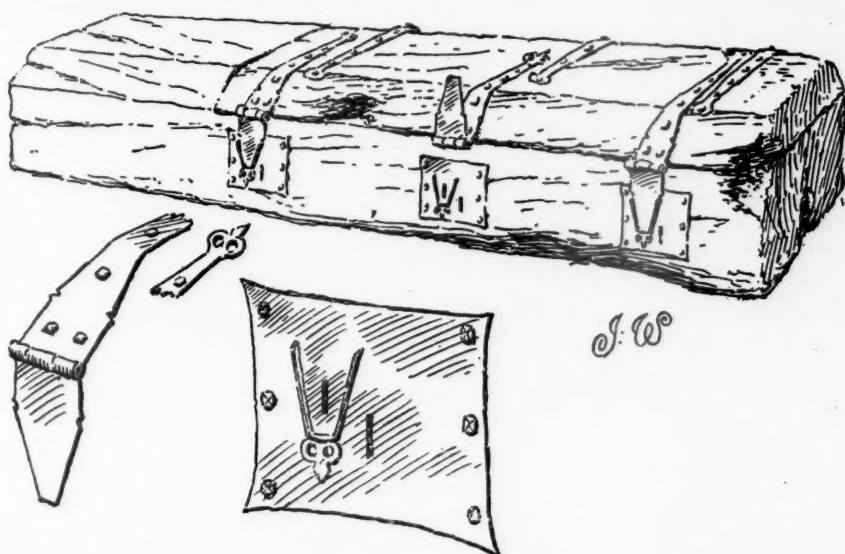
candlestick." This surely is a mistake; it is of the very usual construction and shape in common use all over the country half a century ago. My friend Mr. T. H. Thomas, of Cardiff, saw such a clip in *actual* use in North Wales only a few weeks ago. A little pewter vessel, about $4\frac{1}{2}$ inches high, found in St. Elphin's Well, in Warrington, is described as an ampul or cruet, used in the Mass in pre-Reformation times. It has the almost exact shape of a tall coffee-pot, with spout, handle, and lid; and is hexagonal in horizontal section. I submitted a sketch and description to Rev. Dr. Cox, and he doubts very much whether it is of pre-Reformation date, or was used as suggested above. "Mass cruets in metal," he writes, "had almost in-

necessaries were brought for sale, the money was deposited in this depression, which was kept filled with vinegar and water. It is also said that several of the inmates succumbed to the disease, and were buried in the field close by, a tradition confirmed by the discovery of three human skeletons there in 1843. In 1852 another skeleton was discovered, and, with very doubtful taste, the skull and other bones were deposited in the Museum, where they still remain. Unlike prehistoric specimens, a skull of so recent a period as the seventeenth century has no special cranio-logical value, and it is difficult to see what justification can be advanced for its presence in a museum, unless, of course, it has some peculiar or abnormal features.

The collection of mediæval and "old-fashioned" ceramics is excellent, although small, and might with advantage be better displayed. It includes some nice examples of tygs, and a large portion of a thirteenth-century green-glazed ewer in the form of a knight on horseback, found in Winwick Churchyard. This is figured and described in the *British Archaeological Journal* of 1857, p. 1, and is not unlike that described in the Salisbury Museum article of the present series. There is a small collection of specimens of Warrington ware, presented by Dr. Kendrick.

should be no great difficulty in getting together a larger and more representative collection of Warrington pottery.

A very noticeable—perhaps we must regard it as the most noticeable—feature of the museum is the unusually large number of objects whose chief or only interest lies in their connection with remarkable persons or events. As a rule, such objects have in themselves little to merit the honour of occupying space in a public museum. They are rarely artistic, ingenious, or unusual; teach nothing; are not worthy of being copied.



The pottery of this town was established about 1798 by two Quakers, and was worked by a colony of potters from Staffordshire, who dwelt in "Potter's Row," and kept themselves quite aloof from the townspeople. The works continued to flourish until the complications and subsequent war with the United States in 1812 led to the loss of the American trade, and involved the enterprise in ruin. The productions of this pottery were tolerably fine and good, including printed and common painted goods, an inferior black jasper ware, and even porcelain; but this was of very low type. Considering the number of years that these works were in operation, there surely

"Relics" they are, but, unlike the saintly relics of mediæval times, no one attributes occult or miraculous powers to them. "Why, then, allow them to cumber the ground? Treat them as weeds, and turn them out." Thus would argue some who hold narrow views on the mission of the municipal museum.

It is true that frequently objects of this class appear incongruous in such an institution. One is revelling among the contents of a museum case—seals, medals, pilgrims' signs, and the like—all setting forth the art and customs of bygone times; then suddenly the eye falls upon a cinder from

some notable fire, or a commonplace snuff-box made of wood from the old Houses of Parliament, in their midst. Its presence lowers the value of the surrounding objects; mars their testimony; casts a glamour of ridicule over them. Nevertheless, such "relics" have a sentimental interest, and if properly treated, cannot fail to have a true museum value. It is a question of treatment merely. Distributed among the more orthodox exhibits, they lower the tone of the collection generally; massed together in a case to themselves (properly and fully labelled, of course), so far from detraction, they will be an attractive feature, and, to some extent, usefully instructive to all comers. Instruction unquestionably should be the chief end of a municipal museum; but it must not be overlooked that such an institution is for all people, not for the learned only. Many visitors (probably in most towns the majority) do not resort thither for the purpose of learning. They have no higher motive than the gratification of mere idle curiosity. But others have sufficient intelligence to appreciate many things there exhibited if attractively set forth and described in simple language, and thus their visit will become a profit to them, and *thus* the institution will have fulfilled its mission. To such visitors the regiments of fossils and minerals, with their forbidding scientific names, have little attraction, and the same may be said of many archæological exhibits. But watch their brimful interest in the pictures of an art gallery! Note how they linger round a case of "old-fashioned" appliances, such as strike-a-lights and spinning-wheels! Why? It is because these appeal to their experience and measure of knowledge. The strike-a-lights and spinning-wheels are interesting because their mothers and grandmothers used such implements, and mothers and grandmothers are concrete realities, which come within range of most people's memories and experiences. The principle is simple. It is not so much the object that rivets the attention as its associations. It is upon the same principle that "relics" are attractive. A cinder is a cinder, and without a label it is to the visitor a cinder, and nothing more. But if it is specified that it was from the Great

Fire of London, the visitor's attention is at once turned off to a great historical fact which everybody has heard of. He calls to mind the various pictures he has seen and accounts he has read of the burning houses and flying people, and for the moment the cinder has transported him to the days of Charles II.

The great variety of this class of objects at Warrington may be gathered from the following picked out at random: Tobacco-box made from Shakespeare's mulberry tree; fragment of the ship that brought William III. to England; objects made from the *Royal George*; piles of Old London Bridge, etc.; whip-handle that belonged to John Howard; tricolour worn after the French Revolution of 1830; French eagle from Waterloo; mourning locket distributed after the death of William III., etc. Those which are connected with Warrington celebrities and events are equally extensive, and from a local standpoint—the primary standpoint of a provincial museum—are of greater interest. These would find their proper place in a room devoted exclusively to local antiquities, but the former are sufficiently numerous and varied to fill a case, and they supply the curator, Mr. Madeley, with an excellent opportunity to show how such untoward materials might be worked up into an attractive feature. To gain this end, much reliance must be placed on a copious and judicious supply of descriptive letterpress to accompany the objects. This might include short biographical notices (cuttings from books when convenient), portraits, etc.

This museum is in the happy possession of a nearly perfect Welsh crwth, a musical instrument long gone out of use, and of which very few specimens are left. It represents probably the most primitive form of a stringed instrument played with a bow. In Europe its use was apparently confined to England, and especially to Wales, where it died out in the last century. The Warrington example was exhibited at the "Inventions" Loan Exhibition in 1885. A similar specimen is described in the South Kensington catalogue of musical instruments, 1874 (p. 294). It is 1 foot 10½ inches long and 10½ inches wide. The back, sides, frame, and neck are hollowed out of one piece of wood. It had originally six iron pegs; the finger-

board and tail-piece are missing. There are two sound-holes, both circular. The feet of the bridge usually passed through these holes, and rested on the back. Four of the strings were stretched over the finger-board, and were played with the bow, while the remaining two lay beyond the board, and were pinched with the thumb of the left hand. In this museum is also an extremely fine example of a seventeenth-century virginal or spinette. This was also exhibited at the "Inventions" in 1885. The compass is $4\frac{1}{2}$ octaves; natural keys of wood, black; sharps of wood plated with ivory. The sound-board, which has a sound-hole in the centre, is painted with flowers and birds in water-colours. On the inside surface of the lid and the flap in front are landscapes with figures coarsely painted in oil-colours. The outer oak case measures 5 feet $9\frac{1}{2}$ inches \times 1 foot $9\frac{1}{2}$ inches \times $11\frac{1}{2}$ inches.

Among the antiquities which have no connection with the district the following may be mentioned: A small horn-book, $2\frac{1}{2}$ by $3\frac{1}{4}$ inches, which, however, has no provision for horn, is shaped out of a piece of thin wood, covered with red paper, and over this on each side is pasted white paper, which bears the letterpress. This consists of the alphabet, vowels, diphthongs, the Lord's Prayer, and a woodcut of King Charles II. on horseback. An extremely fine specimen of a leathern bottle has the shape of a horse-pistol, $18\frac{1}{2}$ inches long. Such a bottle Falstaff offered Prince Hal on the field of Shrewsbury, saying that there was that within it which would "sack" a city. The present specimen bears an impressed date, but the second figure is too much worn to determine whether 1512 or 1612 is intended. An excellent specimen of a leathern pocket-case, containing writing materials, is probably as old. It is cylindrical, and about 5 inches high. A lateral cavity makes provision for a knife and a quill. In the central cavity is a turned wooden case, which can be unscrewed into three segments and a lid. In the lowest of these segments is a small bottle for black ink, the central one forms a sand-dredger, and the top one evidently also contained a bottle, probably for red ink. A screw nut-cracker from Staffordshire is one of the best I have come across. This brings to mind

that I recently saw one in an important museum labelled as a "Thumb-screw—an ancient instrument of torture," etc. A box for a pair of scales and weights—the former missing—is a very fine example of its sort. Several of the weights bear seventeenth-century dates, and on the lid is 1625 in black ink. The box, which apparently is of cedar-wood, is artistically tooled after the style of old book-binding. Less interesting are the following: A pistol powder-tester and strike-a-light, man-trap, spring-gun, antique microscope, spurs of various ages, and leathern dice-box. This museum also contains extensive series of coins of Great Britain, the British Empire, and foreign countries; of traders' tokens; of medals; and of mediæval seals and their casts.

A very complete series of relics relating to the local volunteers of 1794-1808 fills a compartment of one of the cases. These objects consist of muster-rolls, orderly-books, lists of subscriptions, attestations, colours and their poles, weapons, etc. And in another case are six name-ribbons of iron ships launched at Bank Quay, Warrington, 1853-55.

The oak chest illustrated above for the first time is from a church in the district. It is a fine specimen of the sort, carved out of one block of oak, and is in a fair state of preservation. It is 5 feet $6\frac{1}{2}$ inches long, 1 foot high, and 13 inches wide. The massive lid, which is about 3 inches thick, does not extend the full length of the body, but stops short of one end by about 1 foot 7 inches. This portion of the chest is solid. The cavity is small compared with the outer dimensions, being only 2 feet 2 inches long, 7 inches wide, and $6\frac{1}{2}$ inches deep. The lid is secured by three hinges and three hasp locks. The details of the ironwork are given below the sketch. The other sketch is that of an object of unknown use and origin. It is carefully shaped out of fine sandstone, and is about 15 inches long. The inscription seems to be TS 1607.

In the museum yard are two prehistoric boats found during excavations in connection with the Ship Canal in the vicinity of Arpley Fields, near Warrington. The one is in an extremely precarious condition; the other, which was found on March 29, 1894, is tolerably perfect. When I was at Warrington the latter

was covered up with sawdust to prevent the too rapid evaporation of its moisture. This boat is cut out of a tree trunk, and is about 12 feet long, graduated in width from 2 feet 4 inches at the bow, to 2 feet 11 inches at the stern, and 1 foot deep. The average thickness of the sides is about 3 inches. Near the extremities the wood is left in the form of two pilaster-like stiffeners, 7 inches in thickness. The stern seat and the flat well-curved waling are neatly held in position by wooden pegs. It has been carefully drawn to scale by Mr. W. Owen, F.R.I.B.A., for the local historic society's transactions.



Further Notes on Manx Folklore.

By A. W. MOORE, M.A.

Author of *Surnames and Place-Names of the Isle of Man*; *Diocesan History of Sodor and Man*; *Folklore of the Isle of Man*, etc.

CHAPTER III.—FAIRIES AND FAMILIAR SPIRITS (*continued*).



HE following are stories about fairies culled from various sources, for the most part oral:

Fairies as Hunters.

Somestories about the fondness of fairies for hunting have already been given.* Waldron, writing on this subject about the year 1726, says: "There is no persuading them but that these huntings are frequent in the island, and that these little gentry being too proud to ride on Manx horses, which they might find in the field, make use of the English and Irish ones, which are brought over and kept by gentlemen. They say that nothing is more common than to find these poor beasts in a morning all over in a sweat and foam, and tired almost to death, when their owners have believed they have never been out of the stable. A gentleman of Ballafletcher assured me he had three or four of his best horses killed with these nocturnal journeys." Nor did they confine their rides to horses, as will appear from the following: "A poor woman had two sons. She noticed that one

began to grow fearfully thin, and so she stayed up at night to watch him, and found that a *lot of fairies* came into the room and took him out of bed, and began to *ride him like a horse*. When the day began to dawn, they put him back to bed again. Thus she found out it *was* the fairies; then she gave him an herb, and so the fairies did not come again." (C. Roeder,* *Lesayre*.†)

Another story comes from the south of the island: "On a long lonesome road a man heard the cracking of whips, and all in full chase and 'harrow' (*sic*). He just got home and banged the door, when harrow and body and dogs, and all went clean over the house." (C. Roeder, *Rushen*.)

Fairies cannot pass Running Water.

"A lady in silk walks in the mountain pass in the evening time. As soon as you go after her, and she comes to the water or running brook, she changes; she cannot go on, as she cannot pass." (C. Roeder, *Lesayre*, 1883.)

Fairy Dwellings.

The fairies, as stated by Campbell, lived in the green mounds which in some cases were heaped up over the graves of departed warriors. The largest mound in the island is the "Fairy Hill," in the parish of Rushen, in which the fairy king is said to have had his palace. Many tales are told of the fairy revels which took place there. (*General tradition*.)

The Appearance of the Fairies.

The general appearance of fairies has already been referred to,‡ but some special accounts of it may be added: "A woman near Agnaish (Lonan) saw two fairies dressed like little boys in red trousers and blue coats."§ Another woman in Santon described them as "young girls with scaly, fish-like hands and blue dresses."|| It will be noticed that in the story of "The sunset fairies," they are

* Some of Mr. Roeder's stories have been published in *Yn Lioar Manninagh*, the quarterly magazine of the Isle of Man Natural History and Antiquarian Society.

† The names of the different parishes where the stories were told are given.

‡ *Folklore of the Isle of Man*, p. 33.

§ Jenkinson (*Isle of Man Guide*), p. 106.

|| Jenkinson, p. 75.

* *Folklore of the Isle of Man*, pp. 37, 38.

described as "little things dressed in green jackets and red caps," with "a hen's feather stuck in the side, and with wings"; and in the last story in this chapter they are spoken of as "withered hobgoblins, three feet high, clad in little jackets and short red petticoats."

A Fairy Battle.

"Fairies occasionally fought with each other. Thus, a woman, walking over Barrule, met two fairy armies going to battle, which was to begin on the ringing of a bell. She pulled the bell, and, in consequence, both armies attacked her and kept her prisoner for three years, when she escaped."*

The following tales will illustrate the human nature of the fairies, as shown by their eating human food and by their intercourse with men:

Fairies eat Mortals' Suppers.

"One night when the boys were coming home for supper, they happened to look through the window and saw the fairies eating up their supper. So one of the boys said to the other fellow, 'Will you cut away that's been left over?' 'No,' says he; 'will you?' 'Well, yes; I don't see the good of leaving my supper;' and it's said the fellow who would not touch his supper died before the year was over, and the other was all right." (C. Roeder, *Jarby*.)

This next story appears to be the same, with a little more detail: "One night, when two brothers were returning home, they saw through the window the unwelcome visitors in the kitchen eating the crowdy† which had been left for their suppers. When the fairies had eaten the whole they spat on the empty plates, and instantly the suppers reappeared. One young man afterwards ate his meal, but the other objected; the consequence was the former took no harm, but the latter died next day.

"A respectable farmer's wife told us that when she was a girl her mother and family seldom retired to rest without seeing that water was in the crock, and a thin cake broken on the table for the fairies. One

* *Notes and Queries*, v. 341, 1852.

† Or *sollaghan*. It is made of oatmeal and the liquor from meat.

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night her mother could not sleep, being disturbed by disagreeable noises; but remembering she had forgotten to leave the cake, she went downstairs and threw it on the table saying at the same time: 'There, eat that, after which the noises ceased.'"

It was not considered advisable to disturb them on such occasions.

"Do you know that little cottage down *Lough-ny-guig*† side?" said Mrs. G., 'a little thatched house by the river. Well, Cashen was the name of the man living there, and when he was a lump of a boy he remembers one day before Chrisermus being sent to bed, and he was terrible cross because his mother was making a grand *bonnag*,‡ an' he kept his eyes open, not wanting to sleep. He slept in his parents' bed, and after they were in bed he crep', an' he crep', an' he got to the oven at last without waking his father and mother, an' when he got theer he was dreadfully *frickened*,§ for theer was one of the *little uns* sitting up before the oven with his han's, like claws, put up as like he was going to scratch him, and his great red eyes a-starin', and starin' vicious at him. Well, he rushed back to bed *midlan' quite*|| and he was glad to goodness gracious to get theer, like enough too. I wouldn't have gone to the oven by night, not if I'd been starving, and I'm thinkin' it 'ud be a long time before he'd go pokin' his nose theer again.'" (C. Roeder, *Lezayre*.)

But it was still more disastrous not to provide for them, as will be seen from the following, written about 1840:

But woe be to the sleeping maid,
Were crocks not fill'd and duly laid;¶
For once it chanced, in days gone by,
That the good dame to bed did hie,
Forgetting all about the water,
And sacrificed her only daughter
To many a lingering year of pain;
Her case no doctor could explain,
For on that very luckless night
The fairies came, and at first sight

* Jenkinson, pp. 75 and 92.

† *I.e.*, "Goose-lake."

‡ "Cake." § "Frightened." || Quiet.

¶ (Original note.) This custom of filling the water crocks with clean water, for the use of the fairies, before the family would venture to their beds was strictly complied with by the Manx in former days, which water was never used for any other purpose, but thrown into the sink each morning.

Descried the matron's gross neglect ;
And without waiting to reflect,
They flew towards the daughter's bed,
And in her sleep the virgin bled
Into an heirloom china mug,
Then hid it 'neath the chimney-lug ;
That while it wasted day by day,
The virgin too would pine away
And die, when no more blood was there
To vanish slowly into air.¹

Fairies' Friends.

"They sometimes brought human friends with them to feast,² and occasionally they had even more intimate relations with mortals than those of friendship, as the story about the 'Fairy Sweetheart'³ will show. But their semi-human nature was shown in a more unpleasant manner than that of either feasting in mortals' houses or associating with them, i.e., by their fondness for kidnapping children, and even occasionally grown-up people."

*The Tailor and the Baby.*⁴

"An old man was coming here often, and my daughter would be giving him a penny to tell her some fairy tale, and he come in one day and told her about a young woman who went to be churched. She left her baby in the cradle, and a tailor sitting by, and when she was gone the tailor goes to the baby and asks it to come and dance and he would play a tune, and the baby got up on the cradle and commenced dancing till the tailor went off fiddling away with the baby. When the woman came back she looked in the cradle for the child and could find it nowhere, so it became a fairy child—that's what they were saying." (C. Roeder.)

*Niggison's.*⁵

"On the Ballacoan stream, about twenty yards before it joins the Glenroy stream, is a 'dub'⁶ and waterfall known to all the children in Lonan and Laxey from time immemorial as *Niggison's*. The dub, which is supposed by the children to have no bottom to it, is overgrown with brambles, ferns, and woodbine, and overshadowed by hazel-nut and fir-

¹ (Original note.) The death of many young women has been attributed to the above superstition in the island. Kennish's *Poems, Old May Eve*, pp. 59, 60.

² See Rhys in *Folklore*, vol. ii., p. 288.

³ *Folklore of the Isle of Man*, p. 50.

⁴ Told by a person now living.

⁵ The meaning of this word is unknown.

⁶ Deep pool in a river.

trees. For the children this spot has an awe-inspiring fascination, but when it grows dark they, and even grown-up people, will avoid it. We will let a Laxey girl tell us the reason for the feelings with which it is regarded: 'A great many years ago, I've hard grandmother say that a gel,¹ living at Ballaquine, was sent one day to pur² a sight on the calves which had gone astray. She had gur³ as far as Niggison's when she tuk a notion she hard the calves over the rivar in "Johnny Baldoon's nuts,"⁴ and she ups at once and begun to call "Kebeg! Kebeg! Kebeg!"⁵ that loud till you could hear her at *Chibber Pherick*.⁶ Well, the people could hear her calling quite plain. But, behoull⁷ ye, a tremenjous mis'⁸ came and rowlt down the valley from *Mol-lagh-Ouyr*⁹ and shut up the valley complete. But the people on "John Mat's"¹⁰ side could still hear her vice¹¹ through the mis' calling "Kebeg! Kebeg!" and they hard, too, a lil¹² sweetie of a vice from Niggison's calling "Kebeg's here! Kebeg's here!" Then came in answer through the mis' and the trees the gel's vice sayin' "I'm commin'! I'm commin'," and that was all. The fairies that lives in Niggison's wis'-out¹³ no bottom had puck¹⁴ her in and carried her to their own home, and the gel was navar hard of again.'" (Egbert Rydings.)

A superstition is still extant that fairies will take children who are out alone after sunset, unless they are marked on their faces with soot.

This predilection of the fairies for taking children whether before or after sunset was evidently well known even to children, as a little girl who was offered a farthing by three little men (one after the other) wisely refused it, as she knew that if she had accepted it she would have been carried off.¹⁵

(To be continued.)

¹ Girl.

² Put.

³ Got.

⁴ A part of Glenroy where there are hazel-nut trees, the Christian name of the owner being John, and the name of his property Baldoon.

⁵ A word used by old Manx people when calling calves.

⁶ Patrick's Well.

⁷ Behold.

⁸ Mist.

⁹ "Dun-Top," the name of a mountain.

¹⁰ I.e., John, the son of Matthew.

¹¹ Voice.

¹² Little.

¹³ Without.

¹⁴ Pucked. Thus a Manxman would say, "I pucked three ridges of turmuts" (turnips).

¹⁵ *Notes and Queries*, v. 341, 1882.

Note on Two Round Towers at Montpellier.



MONTPELLIER CATHEDRAL.

FIFTY years ago, people generally were greatly interested by a discussion then in progress among antiquaries, as to the origin, date, and use of the round towers, which form so conspicuous a feature of the landscape in many parts of Ireland. All sorts of extravagant theories were propounded to account for the mysterious towers, and at one period of the controversy no suggestion seemed too wild or extravagant to gain acceptance. Among scholarly students of archaeology, however, a more sober spirit of inquiry prevailed, and it is greatly due to the labours of such well-known Irish antiquaries as the late Mr. Petrie, Mr. W. F. Wakeman, the late Lord Dunraven, Miss Margaret Stokes and others, that we now know for certain, not merely the use of the towers, but in several instances the actual date of their erection. The name *cloictheach*, by which they are known in the Irish language, corroborates the conclusions arrived at by an elaborate process of investigation, and it is now universally accepted that the towers are simply bell towers (of a peculiar shape) attached to churches and other ecclesiastical buildings. Nor is this all, for it is now recognised that similar towers are to be found in other parts of western Europe. The two towers of Abernethy and Brechin, in Scotland, have all along been regarded as similar in character to the Irish round towers, and the same has also been generally recognised as the case in regard to the round tower on Peel Holm, in the Isle of Man. It is, however, only of recent years that instances have been sought for, and found, in England and on the Continent. In England the most remarkable example is at Hythe Church, in Kent, and on the Continent several of such towers have been already noted by Miss Margaret Stokes, many of which, in France, Germany, and Italy, are illustrated in her well-known work, *Early Christian Architecture in Ireland*.

There is no need to cite the list of the continental round towers recorded by Miss Stokes; but it is worth while to draw attention to two hitherto unrecorded examples of this type of round tower, which support the western porch or portico of the cathedral church of Montpellier. They are repre-

sented in the accompanying illustration.* It is obvious that they are of later date than the Irish towers, but the general similarity is so marked, as to render them well worthy of being added to the list of such towers existing on the continent of Europe. On this ground we have thought it desirable to draw attention to them.



Holy Wells of Scotland: their Legends and Superstitions.

By R. C. HOPE, F.S.A., F.R.S.L.

(Continued from p. 151, vol. xxxi.)

ABERDEENSHIRE—continued.

ABERDOUR: HOLY PILGRIMS' WELL.

THE well here known as the Holy Well was probably dedicated in honour of St. Fillan, said to have been a leper; it is situated close to the site of an old chapel, near the churchyard. It was also known as the Pilgrims' Well. It is now filled up; in 1475 it was so popular that the vicar of Aberdour, *Sir* John Scott, procured from the Earl of Morton a portion of land for the erection of a hospital, dedicated in honour of St. Martha, for the convenience of the Pilgrims resorting to it.

CULSAMOND: ST. MICHAEL'S WELL.

St. Michael the Archangel was patron of a well here. A gold coin of the time of James I. of Scotland was found some years ago near this ancient healing well.

CAIRNIE: ST. MARTIN'S WELL.

St. Martin was the patron of a well at Cairnie; nothing is now known about it.

FYVIE: ST. CATHARINE'S WELL.

A well formerly existed here dedicated in honour of St. Catharine. All tradition is now lost.

* The illustration is reproduced from a photograph signed N.D., which was purchased in France. We take this opportunity of apologising for any unintentional infringement of copyright of which we may be guilty, endeavours to trace the artist, so as to obtain his permission, having failed. It should also be added, perhaps, that the church only became a cathedral church in 1536, when the see was transferred from the deserted island of Maguelone to the Church of St. Benedict at Montpellier, which was thereafter rededicated to St. Peter.

GARVOCK: ST. JAMES'S WELL.

There was, or is, a well here dedicated in honour of St. James, the only one to this saint, it is believed, in Scotland.

HUNTLY: ST. MUNGO'S WELL.

In this parish was a well on the west side of St. Mungo's Hill dedicated in honour of St. Mungo.

RAYNE: ST. LAURENCE.

St. Laurence was held in reverence at a well here dedicated in his honour.

LONGSIDE: CAMP WELLS.

The Camp Wells of Longside, with the adjacent "battlefield," point to some ancient engagement, probably betwixt the Danes and the natives of the district.—ALEX. FRASER, *Northern Folklore on Wells and Water*, p. 32.

ARDNACLOICH IN APPIN.

There was a prophetic well at Ardnacloich in Appin, which, when consulted, contained a dead worm if the patient's illness would prove fatal, but a living one otherwise.

CRUDEN: ST. OLA, OLAM, OR ST. OLAU'S WELL.

The virtues of this well are recorded in the lines:

St. Olav's Well, low by the sea,
Where pest nor plague shall never be.

KINNORD: ST. LAURENCE'S WELL.

There was a well here dedicated in honour of St. Laurence.

LOGIE COLDSTONE: ST. JOHN THE EVANGELIST'S WELL.

St. John the Evangelist was patron of a well here. Nothing, however, is now known about it.

ARGYLESIRE.

GIGHA: TONBIR-MORE, OR THE GREAT WELL.

There is a well at the north end of this isle, near the west coast of Kintyre, on a farm called Ardachad, or High Field. Tonbir-more, or the Great Well, so-called because of its effects for which it is famous among the islanders, who, together with the inhabitants, use it as a catholicon for diseases. Tradition says that a plague once visited the island, but that the people belonging to

the farm escaped its ravages. This immunity was ascribed to the good offices of a well in an adjoining field. It is covered with stone and clay, because the natives fancy that the stream that flows from it might overflow the isle; and it is always opened by a *Diroch*, i.e., an inmate, else they think it would not exert its virtues. They ascribe one very extraordinary effect to it, and it is this: That when any foreign boat is wind-bound here—which often happens—the master of the boat ordinarily gives the native that lets the water run a piece of money; and they say that immediately afterwards the wind changes in favour of those that are thus detained by contrary winds. Every stranger that goes to drink of the water of this well is accustomed to leave on its stone cover a piece of money, a needle, pin, or one of the prettiest variegated stones they can find.—*Martin's Tour*.

When the foreign boat was wind-bound on the island, the master of the craft was in the habit of giving some money to one of the natives to procure a favourable breeze. This was done in the following way: A few feet above the well was a heap of stones forming a cover to the spring. These were carefully removed, and the well was cleared out with a wooden dish or clam-shell. The water was then thrown several times towards the point from which the needed wind should blow. Certain words of incantation were used each time the water was thrown. After the ceremony the stones were replaced, as the district would otherwise have been swept by a hurricane. Pennant mentions, in connection with his visit to Gigha, that the superstition had then died out. In this he was in error, for the well continued to be occasionally consulted to a later date. Even within recent years the memory of the practice lingered in the island, but there seemed some doubt as to the exact nature of the required ritual.

Captain T. P. White was told by a shepherd, belonging to the island, that if a stone was taken out of the well a storm would arise, and prevent anyone crossing over; nor would it abate till the stone was taken back to the well.—*Folklore of Scottish Lochs and Springs*, pp. 223-24.

(To be continued.)

Publications and Proceedings of Archæological Societies.

PUBLICATIONS.

Another of the admirable volumes of the "Yorkshire Record Series" has been issued to the subscribers. No portion of the work which the YORKSHIRE ARCHÆOLOGICAL SOCIETY undertakes is more valuable than that comprised under its Record Series. The volume just issued is the seventeenth of the series, and is entitled *Notes on the Religious and Secular Houses of Yorkshire*. It is edited by Mr. W. Paley Baildon, F.S.A., and is composed of a number of scattered notes which Mr. Baildon has met with, during many years' work, at the Record Office. The period covered appears to be that of the whole of the pre-Reformation era, from the reign of Richard I. onwards to the time of the dissolution of the religious, and most of the secular, houses. Mr. Baildon states in the introduction that the notes are, for the most part, taken from the Plea Rolls—rolls, or records, that is, of various courts of law, setting forth actual legal proceedings. He also, very pardonably, draws attention to the fact that no less than 900 notes, and 1,300 references to original documents, previously unprinted, are contained in the book; as well as the fact that two hospitals, the very existence of which was hitherto unsuspected (St. Leonard's at Sheffield, and St. Mary Magdalene's at Skipton), are mentioned in the notes. The notes contained in this book are of necessity the result of casual discovery, and are, therefore, unconnected with any special plan, or system of research. The Yorkshire Society has done well, however, to avail itself of Mr. Baildon's discoveries, and the volume will be very welcome to the student in the future. We are glad to be able to congratulate the society on its issue.

Besides this work by Mr. Baildon, the SURTEES SOCIETY has also turned its attention to the religious endowments of Yorkshire, and in Volumes XCI. and XCII., which have lately been issued, it has presented its members with transcripts of the Chantry Certificates for Yorkshire, which have been ably edited for the society by Mr. William Page, F.S.A. These two volumes of Chantry Certificates are full of material of exceptional interest, and not the least interesting feature of all is the evidence which they afford that Edward VI. was by no means the founder of English education. "If inquiry be made," Mr. Page aptly observes, "it will be found that very few, if any, of the so-called King Edward VI. grammar schools had their origin in the reign of that monarch. Up to the time of the Reformation nearly all education was maintained by the Church, and when the chantries were dissolved practically the whole of the secondary education of the country would have been swept away, had not some provision for the instruction of the middle and lower classes been made by continuing, under new ordinances, some of the educational endowments which pious founders had previously provided." This is very true, and it is amply corroborated by the certificates printed in these two volumes. The Surtees Society has published such an exceptionally

important series of volumes since its foundation sixty years ago, that it is difficult for any particular volume or volumes to be ranged against the rest. We have no hesitation, however, in saying that these two volumes relating to the Yorkshire chantries are among the best of the long series of the Society's publications. We wish other counties would follow suit and publish their Chantry Certificates, which are complete for nearly the whole of England.

The SURREY ARCHÆOLOGICAL SOCIETY has issued the first of its extra volumes, containing a list of Surrey Fines from Richard I. to the end of the reign of Henry VII. The book is one which, if not exactly light reading, will prove to be of almost inestimable value to the student. It has been compiled by Mr. Frank B. Lewis, who has prefixed a preface explanatory of what a "fine" was, as well as a copious index at the end of the volume. The book is one which has a value, as Mr. Lewis observes, to others besides Surrey antiquaries, as a large number of the fines included in the book relate to Southwark and adjacent parishes and manors. The origin of this valuable compilation reveals such an admirable example of the manner in which the archæological student of the present day sets to work, that we cannot refrain from quoting Mr. Lewis's description of his labours. He says: "Some five years ago I wished to obtain some information relative to certain places in Surrey which the county histories of Manning and Bray, Allen and Walford did not disclose, and to complete my research it became necessary to examine the series of *pedes finium* relating to the county. To my dismay, and probably others have experienced the same feeling, I found that until *temp.* Henry VII., with the exception of Hunter's transcripts *temp.* Richard I. and John, there was no calendar, and that I should have to look through about 3,000 Surrey and 7,000 divers counties' fines to see if the information I wished to obtain was to be found amongst them. With a view of making these fines more accessible to myself I compiled this calendar, and finding it of very great use to myself, I considered that it would be of equal use to Surrey antiquaries and others, and I offered to give it to our County Society, provided that it was printed *en bloc*." The society was fortunate in receiving such an offer, and it is to be congratulated on having received for its first extra series volume a book of so much value and utility. Mr. Lewis's patient labour is worthy of the highest praise, and is, as we previously observed, an indication of the thoroughness of the antiquarian work of the present day.

Part II. of the *Portfolio* of the MONUMENTAL BRASS SOCIETY has reached us. It deserves to be as highly commended as the first part was. There is plenty of good work in store for this new society, which has our best wishes for a prosperous career of usefulness. The second part of the *Portfolio* contains photographed facsimiles of six brasses, which have been reproduced by Mr. Griggs, of Peckham. This alone is a sufficient guarantee of the excellence of the work. The brasses illustrated are those of Robert de Paris and his wife Alienora at Hildesham, Cambridgeshire (1379); Sir Aylmer de Athol and his wife Mary

at St. Andrew's, Newcastle-on-Tyne (1387); Sir Robert Bardolf at Mapledurham, Oxon (1395); John Ffynx at St. Mary's, Bury St. Edmunds (1514); Anthony Hansart and his wife Katherine at March, Cambridgeshire (1517); and Barbara Plumleigh at St. Petrock's, Dartmouth (1610). Part II. of the *Portfolio* is issued (post free) to members at half a crown, and to non-members for a shilling extra. It can be obtained from the honorary treasurer, O. J. Charlton, Esq., 1, Eldon Square, Newcastle-on-Tyne. The plates measure, we should add, 18 inches by 11.

PROCEEDINGS.

At a meeting of the BRITISH ARCHÆOLOGICAL ASSOCIATION held on April 17, Mrs. Dent, of Sudely Castle, sent for exhibition a careful rubbing of a Spanish tile from a church in Cordova, having considerable interest from its bearing the arms of the Count de Cabra, the captain of the famous Boabdil, the last of the Moorish kings, at the battle of Lucena, when twenty-two banners were taken by the Christians. King Ferdinand, in reward for this service, bestowed many favours upon the count, amongst others the right for himself and his descendants to bear as his arms a Moor's head crowned, with a gold chain around the neck, in a sanguine field, and with twenty banners bordering the escutcheon. These were distinctly visible upon the rubbing exhibited. Mrs. Dent also submitted a large number of illustrations of encaustic tiles found at Hailes Abbey, Gloucestershire, now preserved in a pavement at Southam; others from Hailes Church and the parish church of Winchcombe, and from the ruins of Winchcombe Abbey, some being of the thirteenth, but the majority of the fourteenth and fifteenth centuries. Mr. Earle Way exhibited some examples of Roman pottery found in High Street, Southwark, on the site of the Blue-eyed Maid publichouse, now being rebuilt. One of these formed a portion of a mortarium bearing the letters "T U C E M"; another, a piece of Samian ware, has "OF PASSIEM" within a circular label. The honorary secretary (Mr. Patrick) exhibited some fine examples of ancient chest keys, one of Norman date found many years ago at Birchington, in Thanet; another of Italian design and workmanship was much admired. He also exhibited a very fine gold medal, the badge of some foreign religious order, bearing on one side in high relief the head of the Saviour crowned with thorns, and on the other the head of the Virgin; the chasing of the ornamental bordering appeared to indicate French design and execution.

A paper was afterwards read by the Rev. H. Cart, M.A., describing his recent visit to Carthage. The paper was illustrated by photographs of the chief remains of the ancient city, together with a plan of the Basilica of Damos-el-Kerita and of the famous cisterns, both before and after restoration, one of which now supplies the Goletta and Marsa with water, having a storage capacity of 27,000 cubic metres.

At the April meeting of the SOCIETY OF ANTI-QUARIES OF NEWCASTLE, the Rev. R. Coulton exhibited a curious early eighteenth-century medal of brass with a stem, probably used as a pipe stopper,

found in Kirkmerrington churchyard, representing on one side the pope's head, on the other a cardinal's head; the medal being turned upside down, they appear as the devil and a fool respectively. The Rev. H. E. Savage, vicar of St. Hild's, South Shields, read a paper on "Easington Church, co. Durham," which will be printed in the *Archæologia Eliana* in *extenso*. Mr. George Reavell, junr., of Alnwick, also read some "Notes on Recent Discoveries at Hulne Priory," as follows: "I am entitling my half-dozen sentences as they are entered in the agenda paper of this evening, but the title may be misleading to the extent of indicating something more than the small matter I may lay before you now. The careful excavation and examination instituted by his Grace the Duke of Northumberland in 1888-89, and carried through by my father, under the directions of Mr. St. John Hope, was of so thorough a nature that only an accident can reveal anything further. But as an accident in the shape of a drain trench striking upon the interesting grave cover of Loreta de Botry was the indirect cause of the excavations at Alnwick Abbey, when the whole of the arrangements and many interesting details were brought to light, so an accident at Hulne, in the shape of alterations to the keeper's house, has resulted in the discovery of a feature which helps to verify Mr. St. John Hope's designation of the ancient purpose of the building in which it is placed. In order that the position of the various buildings may be called again to mind, I show you the plan made by my father on the occasion of Mr. St. John Hope's examination of the remains. That in which the keeper now lives, and which contains the recently opened arch, is called by Tate in his *History of Alnwick* 'The Stranger's Chapel,' and Clarkson in his survey made shortly after the dissolution of monasteries (Grose dates Clarkson's survey at about 1527—I think this should be some years later) this building is described as 'a house covered with sklaite . . . the neather parte of the saide house is called the farmery, the over parte serveth for a gardner for corne.' The 'farmery' here may be easily a corruption of infirmatorium, which is the use of the building as assigned by Mr. St. John Hope. We now come to the point of this note. You will see that the building is shaped like a small church, with nave and chancel, the part corresponding to the nave being called by Mr. Hope the infirmatorium, or residence of the sick and infirm brethren, and the part corresponding to a chancel the chapel. There is shown in Clarkson's survey an opening between these two apartments, which opening has been for many years blocked by the fireplaces in the keeper's house. A re-arrangement of the rooms of the keeper's house being necessary, a corresponding change in the fireplaces was required, and in taking down the old chimney breasts an arch was discovered of the dimension and outline shown on this drawing. There are two peculiar hagioscopes at the side of this archway, and they are, I think, interesting as showing the provision made for persons not easily able to move about to see the altar. The peculiar plan of these openings verifies this. Neither archway nor hagioscopes show any traces of door hangings, though the latter have checks. An arrangement was made and sanctioned by Earl Percy whereby

one side of this interesting arch is allowed to remain uncovered, the fireplace necessary for the use of the room being recessed in the arch, and the dressed work of the latter left exposed. Unfortunately, it was not possible to leave the side bare, which showed the dressed work of the hagioscopes; but a drawing of these, of which this is a copy, has been preserved. Our gratitude is certainly due to Earl Percy for consenting to the re-arrangement of the plan for the alteration to the house I have detailed, as it has been at considerable increase of cost. I trust the matter has been of sufficient interest to have occupied your time for the few minutes I have taken." One of the secretaries (Mr. Blair) thus announced the recent discovery of a Roman altar at South Shields: "On Monday, April 8, a Roman altar was discovered in South Shields at the corner of Baring and Trajan Streets, about 100 yards due south of the south-west angle of the Roman station, as the ground was being prepared for building purposes. The stone is 2 feet 10 inches high, 16 inches wide top and bottom, and 13 inches from back to front. On one side is a *praefriculum*, on the other a *patena*, while on the back is a bird; on the top are the focus and horns. On the face, in a moulded panel, is the inscription in five lines: DEAE · BR[IT] · GANTIAE · SACRVM · CONGEN[IT]C · CVS · V · S · L · M. The letters in the first line are 2 inches long, in the last line 1½ inches, in the others 1¾ inches. One corner of the altar has been knocked off, as has been the last letter of the first line; with these exceptions the altar is perfect. The owner of the land on which the object was found has presented it to the museum of the public library at South Shields, where it can be seen. Another record of the *Dea Brigantia* is on an altar discovered at Birrens, near Middleby, in Dumfriesshire, about a hundred years ago. This is now in the Antiquarian Museum at Edinburgh; it is No. 1,062 of the *Corpus Inscr. Lat.*, vol. vii. Mr. Haverfield informs me that the name of the goddess occurs on a nearly illegible altar at Adel, on two others also, probably from this station, and on one discovered at Castlesteads, but now lost."



The annual meeting of the NORFOLK AND NORWICH ARCHAEOLOGICAL SOCIETY was held on April 24. —The Rev. W. Hudson read the annual report, which, after reviewing the excursions held under the auspices of the society during the past year, alluded to the reopening of the choir of Norwich Cathedral after extensive cleaning and re-arrangements. "The society," the report continued, "desires to record its sense of the care which has evidently been taken by the Dean and Chapter to avoid, as far as possible, any interference with structural details. The general result has, no doubt, been to enhance the beauty of this part of the cathedral. But all alterations, however carefully made, tend to obliterate architectural details, by the aid of which a practised eye could read much of the history of the past. It is much to be wished that in such cases an exact record should be made of what has been done." Adverting to the conversion of the old castle keep into an integral portion of the new castle museum, the report expressed "satisfaction at the excellent manner in

which, on the whole, the antiquarian interest of the building has been preserved. Some may have wished to see it left as a ruin; but it is pertinent to observe that it is to its preparation for its present use that we owe the revelation of nearly all the architectural details, which add so much to its interest, and which are now effectually secured against future decay." Reference was made to the efforts of the Yarmouth branch to preserve Eccles Tower, but the notes which Mr. F. Danby Palmer had read upon this work had to be altered into a record of the destruction of the tower. The committee announced the early issue of the concluding portion of vol. ii. of *The Norfolk Visitation*, and added, "They feel that they cannot adequately express the thanks of the society to General Bulwer for the skill and perseverance with which he has conducted this laborious work for so many years at no little cost as well as labour. He began this volume with two coadjutors—one, the Rev. William Grigson, died in 1879; the other, Mr. Carthew, in 1882, since which time he has borne the burden alone. The volume will be accompanied with a full index, for which the society's thanks are due to the Rev. Edmund Farrer, F.S.A." Referring to the death of Mr. Robert Fitch, F.G.S., F.S.A., whose connection with the society dated back to its commencement, the report stated, "The first volume of *Norfolk Archaeology* contains a notice by him of a 'Seal of Carrow Nunnery,' and he survived till the last portion of vol. xii. was passing through the press. His principal contribution to local archaeology was 'The Gates of Norwich,' published by the society as a separate volume in 1861. This society was instituted in 1845, and Mr. Fitch was one of the original members. He was elected on the committee on January 6, 1848. Before 1859 he was both treasurer and hon. secretary. He continued to act as hon. secretary until 1887, and as hon. treasurer till 1888, and only relinquished these offices under stress of old age. On ceasing to act as hon. secretary, he was elected a vice-president of the society. Of the valuable collections of antiquities and objects of varied interest which he gathered together during his long life, it is not necessary here to speak. He has left behind him an abiding memory by his generous donation of them to the castle museum." The deaths of Bishop Pelham (a patron of the society), Lord Arthur Hervey, Bishop of Bath and Wells, and the Earl of Orford (two of the vice-presidents), and others, were alluded to, and regret was expressed that the Rev. C. R. Manning, F.S.A., had signified his wish to resign the office of hon. secretary, which he had held for forty-three years. The report proceeded to say that "Mr. Manning's services to the society during that long period have been so numerous and valuable that it is impossible adequately to describe what the society owes to him. The history of them would almost be the history of the society itself during the greater part of its existence. In thanking him for all he has done, we may hope that he may still for many years be able to give us the benefit of his counsel and assistance, and the committee propose, as a slight recognition of his services, to place his name on the list of vice-presidents." Dr. Jessop was also elected a vice-president, and Mr. L. G. Bolingbroke was appointed excursion secretary.

Other business having been transacted, Dr. Bensly exhibited, by the kind permission of Mrs. Green, of Caister Hall, near Norwich, a few Roman imperial coins, discovered last year outside the camp at Caister, and fragments of the urn in which they were contained. The most rare coin appeared to be one of the Emperor Otho's brief reign, A.D. 69. Accounts of former discoveries of coins at Caister had been communicated to the society on two occasions some years ago, by the late Mr. Fitch. Dr. Bensly also reported a recent discovery of another Roman kiln for pottery at Caister.

Mr. Bolingbroke then read an interesting paper on the local history of "Plays and Playhouses."

The annual meeting of the SUFFOLK INSTITUTE OF ARCHÆOLOGY AND NATURAL HISTORY was held at Bury St. Edmunds on April 22. The Rev. C. R. Manning, Rector of Diss, presided. The hon. secretary (Rev. F. Haslewood, F.S.A.) submitted the annual report of the Council, which, after alluding to various matters connected with the work of the society during the year, proceeded to state that "Church Plate in Suffolk" continues to make satisfactory progress. Six deaneries have been finished and published, and it is proposed to continue this undertaking—a branch of work organized under the auspices of the Institute which is attracting a good deal of notice, and which bids fair to add greatly to the value of the operations already completed." On the proposition of Mr. H. C. Casley, seconded by the Rev. W. E. Layton, the report was unanimously adopted.

Lord Henniker was again chosen president. The hon. secretary (Rev. F. Haslewood) was unanimously reappointed, with thanks for his past services. Mr. Beckford Bevan was formally re-elected treasurer.

The chairman suggested the desirability of making the annual meeting more attractive by the reading of papers and otherwise enkindling interest, so that journeys involved might prove more profitable from an archeological point of view.



Reviews and Notices of New Books.

[Publishers are requested to be so good as always to mark clearly the prices of books sent for review, as these notices are intended to be a practical aid to book-buying readers.]

OUR SUN GOD; OR, CHRISTIANITY BEFORE CHRIST, by John Denham Parsons. Published by the Author. Pp. 214. Price 3s. 6d. net.

This is a puerile book, and as the author states that it is but the first of a contemplated series of six, it is true kindness to point out to him that he will be exceedingly lucky if he obtains six readers! We never read such strange reasons for taking up literature as are contained in the last sentence of the preface, and if the poor man felt that he must write, why, in the name of all that is holy, should he select the most profound of all sciences—theology—on which to let

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his pen run loose? Here is the sentence: "The author would like to explain that the four years' daily research, of which this present volume is the first tangible result, was more or less due to the fact that in January, 1891, two disasters befell him—his aged father, since deceased, suddenly marrying again one week, and the limited company, of which the author had for ten years been an official, collapsing the week after. Left thus, a bachelor of thirty, with an unexpectedly small income, no home, and no enforced occupation, the author has so far found it necessary to busy himself in literary pursuits, for which he can boast no particular qualification." We wish no man ill, and certainly hope that no further misfortunes, or a continuance of them, will detain Mr. Parsons in the fields of literature. Possibly a wife might be a useful corrective in diverting his thoughts from foolish meanderings after sun-god philosophy. Seriously, the book is twaddle from beginning to end.



THE FRIEND OF SIR PHILIP SIDNEY: being Selections from the Works in Verse and Prose of Fulke Greville, Lord Brooke. Made by Alexander B. Grosart. *Elliot Stock*. 24mo., pp. xx, 255. Price 3s. 6d.

BRAVE TRANSLUNARY THINGS from the Works in Prose and Verse of Ben Jonson. Selected by Alexander B. Grosart. *Elliot Stock*. 24mo., pp. xvi, 232. With portrait. Price 3s. 6d.

It is a pleasure to have to notice two more of the dainty little volumes of the "Elizabethan Library" series. Mr. Grosart is admirably qualified to make happy selections, which is by no means so easy or so speedy a task as some might suppose. Fulke Greville's reputation as a high-thinking and brilliant writer could well stand alone on its own merits, and some may a little demur to the title of the bijou volume which contains some of his gems. But others will recollect that the title is taken from Lord Brooke's tombstone, which was erected during his lifetime in the church of St. Mary, Warwick. Of the threefold manner in which this self-written epitaph modestly connects this great man with his contemporaries, the third statement is incomparably the finest compliment to his memory. The inscription runs thus:

"Folke Grevill
Servant to Queene Elizabeth
Concellor to King James
Frend to Sir Phillip Sidney.
Trophæum Peccati."

We are glad to find a favourite passage on the right and poor use of knowledge from *Humane Learning* included in the excerpts:

"Some seek knowledge merely to be known,
And idle curiosity that is;
Some but to sell, not freely to bestow;
These gain and spend both time and wealth amiss,
Embasing arts, by basely deeming so;
Some to build others, which is charity;
But these to build themselves, who wise men be."

The subject of love's despondency, and the misery engendered by change of feeling on the part of the loved one, though the lover would not for worlds have his own love undone, and scorns even to condemn for a moment the change he cannot understand, has never been better or more wholesomely expressed

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than by Fulke Greville in his *Celica*. Just a few lines are given from the long quotation aptly selected by Mr. Grosart.

"Like ghosts raised out of graves, who live not, though they go ;

Whose walking, fear to others is, and to themselves a woe ;

So is my life by her whose love to me is dead,
On whose worth my despair yet walks, and my desire is fed :

I swallow down the bait which carries down my death ;
I cannot put love from my heart while life draws in my breath ;

My winter is within, which withereth my joy ;

My knowledge, seat of civil war, where friends and foes destroy ;

And my desires are wheels, whereon my heart is borne,
With endless turning of themselves, still living to be torn.

My thoughts are eagles' food, ordained to be a prey
To worth ; and being still consum'd, yet never to decay.
My memory where once my heart laid up the store
Of help, of joy, of spirit's wealth, to multiply them more,
Is now become the tomb wherein all these lie slain,
My help, my joy, my spirits' wealth all sacrific'd to pain."

Mr. Grosart gives an interesting and spirited little sketch—but far too brief—of the life and works of "rare Ben Jonson." The selections are excellent, poetry and prose being intermingled, though the former predominates. We thought we knew our Jonson fairly well, but this delightful little book introduces us to new beauties, as well as reminding us of many a favourite and familiar passage. The arrangement of subjects is alphabetical. We have but space for a single quotation, and it shall be one of prose: *Nature not exhausted*. "I cannot think that Nature is so spent and decayed that she can bring forth nothing worth her former years. She is always the same, like herself, and when she collects her strength is abler still. Men are decayed, and studies ; but she is not."



THE LETTERS OF HARGRAVE JENNINGS. Edited by *Invictus*. Boards, 4to., pp. 71. Bath: *Robert H. Fryar*. Printed for subscribers only.

Persons who study the "occult" may, perhaps, find more to interest them in this book than we do. Mr. Hargrave Jennings was a gentleman who thought no small things of himself or of his mental abilities. That exalted opinion is enunciated, with reiterated emphasis, in a series of egotistical letters contained in the book before us. One quotation, from a letter dated August 10, 1887, will amuse, and probably satisfy, our readers. Writing to his anonymous correspondent, Mr. Jennings thus refers to the *Antiquary*: "I have been invited by the proprietors of the *Antiquary*, in which that attack arising from envy appears, to reply to this article, commenting from (*sic*) my 'Rosicrucians'—last edition—but I firmly refused, although I could have annihilated the conceited critic in a few lines. It would not have become me to take any notice of such a contemptible effort." This, and more that follows in the same strain as to other critics, is a fair sample of Mr. Jennings's letters. The only matter for surprise is that any person should be capable of

writing of himself as that gentleman did. The book, we may add, is nicely printed in a large type, on clear paper, and the impression limited to 100 copies. It contains some fearful and wonderful things in the way of hieroglyphics. More we need scarcely say regarding it, or Mr. Hargrave Jennings.



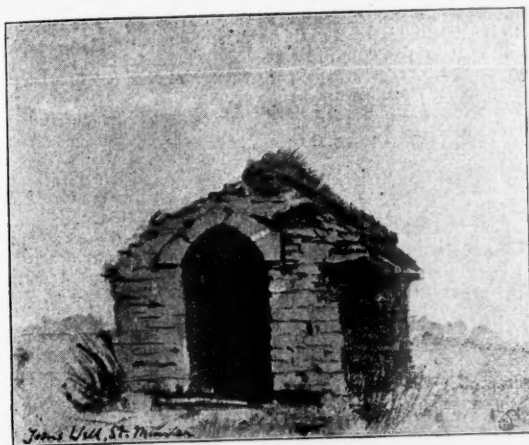
ANCIENT AND HOLY WELLS OF CORNWALL. By M. and L. Quiller Couch. Cloth, 8vo., pp. vii, 217. London: *Charles J. Clark*. Price 5s.

It is quite unnecessary to enlarge in the pages of the *Antiquary* on the interest which is attached to the study of holy wells and their legends. Thanks to the labours of Mr. R. C. Hope our readers have had, for some time past, the subject constantly before them, and the interest which has been generally taken in Mr. Hope's papers on the subject, has fully attested the importance of this branch of the study of folk-lore. As time goes on, and as more of the beliefs and superstitions connected with the holy wells of Christendom are collected, and are scientifically collated and compared with those of heathen countries, we may learn much which at present can only be guessed at as possible or probable. In some such way as this, light may be thrown on many obscure points connected with the archaic superstitions and beliefs of primitive man. This is pretty generally recognised, and this it is which makes the subject one not merely of interest and fascination, but also of value in connection with the study of ethnology and folk-lore.

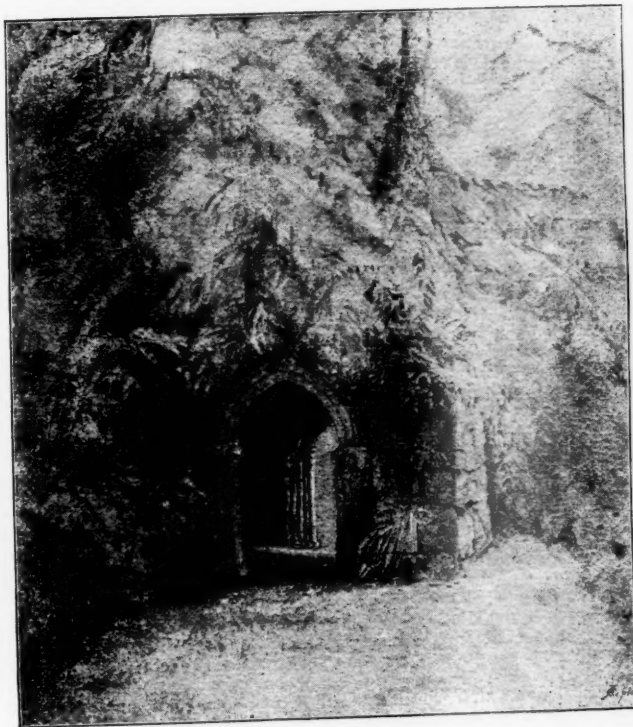
What Mr. R. C. Hope has been doing in regard to the country at large, the authors of this book have done for Cornwall in particular. There was every inducement for them to do this, as, besides the general importance of the subject, it is in Cornwall more than anywhere else, that the holy wells retain the structural surroundings with which the piety of the Middle Ages enshrined them. These little structures are a very interesting feature of the Cornish wells, and although they also exist elsewhere, it is in Cornwall only that so large a proportion of them can still be seen. They are well illustrated in the book before us, and by the kindness of the authors we are enabled to reproduce a couple of the pictures, which give a very good idea of the kind of thing these Cornish well-shrines are.

One of them, that of the Jesus Well at St. Minver, is of interest, both on account of a rather unusual dedication, and also in respect of the position of the well on a bare spot, exposed to the storms which devastate the coast, and where its position would have been hidden, and lost beneath the drifting sand, if it had not the protection afforded by the humble, square superstructure erected over it. Here, as late as 1867, we are told that a woman, who suffered from a form of erysipelas, which had refused to yield to medical treatment, obtained relief by reciting the "Litany of the Holy Name of Jesus," and bathing in the water of the well.

The other illustration is that of the ancient well at Menacuddle, which seems not to possess any religious dedication. It exhibits, however, more architectural features than the humbler structure at St. Minver, and it may be taken as representative of the larger and more elaborate type of a Cornish well-shrine. The authors say: "It is a beautiful little Gothic building,



JESUS WELL, ST. MINVER.



MENACUDDLE WELL.

and is still used as a wishing-well, if one may judge from the pins which lie in its granite basin."

We have said enough to indicate the interest of this work on the Cornish wells. It originated with the late Mr. Quiller Couch, and the notes which he collected have since been pieced together by two members of his family, and committed to the press in the form in which we have them here. The result is an excellent little book, dealing in an attractive manner with a subject, which as we have said before, is one of no little importance.

Of the ninety-five Cornish wells included in the book, three are known as the "Fairies' Well," two as the "Giant's Well," and the rest are either dedicated to a saint, or are simply known by the name of the place where they are situated. It is strange to find a St. Cuthbert's Well so far afield from Durham as Cornwall, but the explanation is given by the authors. There is, too, the notable dedication of the well at St. Minver to the sacred name of our Lord. These Christian dedications probably point to an older Pagan dedication, which the early missionaries of the Gospel christianized, but which had their origin in the remote past, a fact which is still testified to by the superstitions connected in the popular mind, even at the present time, with the wells. These superstitious beliefs the Christian faith has crystallized rather than supplanted. We have great pleasure in very cordially commending the book, which we hope may be followed by similar works dealing in detail with the holy wells of other counties.



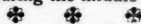
CHAPTERS IN THE EARLY HISTORY OF THE CHURCH OF WELLS. By the Rev. C. M. Church, M.A., F.S.A., Subdean and Residentiary. Cloth, 8vo., pp. xiii, 450. London: *Elliot Stock*. Taunton: *Barnicott and Pearce*.

Of all our English cathedrals, that of Wells is one of the most charming and beautiful. In size it is surpassed by most of the others, but for completeness of arrangement, for grace of design, and picturesque fitness of its situation, it knows few equals, and is perhaps excelled by none.

The constitutional history of the church of Wells is of exceptional interest and importance from many points of view. Not only is this so because that at Wells, of all the churches of secular canons in this country, the adjacent residences and buildings have been preserved in a more complete form than elsewhere, but also because the church of secular canons at Wells was associated in cathedrality with that of the Benedictine church of Bath. Hence the double title of the bishop of the single see. In the Mercian diocese a similar state of affairs existed. There the secular church of Lichfield was concathedral with the monastic church of Coventry. And at Dublin the two churches of St. Patrick and Christ Church, the one secular and the other originally monastic, are still both reckoned of cathedral dignity. The union of two churches in this manner was very unusual, but it was also to be found at Besançon, at St. Lizier, and at Sisteron, in France, as well as in a very few other cases. At St. Lizier, and at Sisteron, the chapters were both composed of secular clergy, and in all cases the arrangement would seem to have been the result of a compromise effected between the rival claims of competing chapters, not

unfrequently a struggle between the secular and the religious clergy. The subject is one which has hitherto scarcely received the attention which it demands. We therefore welcome all the more cordially a scholarly work like that before us on the early history of the church of Wells.

Several of the chapters in this book appeared originally as papers in *Archæologia*, which in itself is a sufficient testimony to their value. They have been expanded, and others added to them, and in their present form they constitute a valuable contribution to the history of the church and see of Wells. The period covered by the book ranges from 1136 to 1333, and the author has divided the subject into seven chapters, which, together with a number of appendices, the introduction, and an index, make up a goodly volume of 450 pages. In addition to this, there are several plates with excellent illustrations. The chapters are as follow, and their enumeration gives a pretty clear idea of the arrangement of the book as a whole: Chapter I. is devoted to Bishop Robert (1136-1166); Chapter II. to Bishop Reginald (1174-1191); Chapter III. to Savaric, Bishop of Bath and Glastonbury (1192-1205); Chapter IV. to Bishop Jocelin (1206-1242); Chapter V. to Roger of Salisbury, first Bishop of Bath and Wells (1244-1247); Chapter VI. to the Chapter of Wells (1242-1333); and Chapter VII. to the interior arrangement of the church of the thirteenth century. Then follow some twenty appendices, all of more or less value and importance. Appendix X. deals with the chapel east of the cloister, the foundations of which were only discovered last year. We regret that we have not space to enter into detail in regard to the many points of interest suggested in Canon Church's pages. It need hardly be said that the work is one of much importance and value, and that it throws a great deal of fresh light on many matters connected with the constitutional history of the Somerset diocese. It is written with that care and accuracy which always mark the work of the true scholar. We have only detected a single mistake, and that occurs on p. 250, where "*Ecclesia Morinensis*" is referred to Tournay, and not, as it should be, to Terouane, the hapless city levelled with the ground by the Emperor Charles V., after which the former diocese of Terouane was divided, and the sees of St. Omer, Boulogne-sur-Mer, and Ypres constituted out of it. The illustrations in the book are excellent, and we hope that Canon Church may be induced to continue his labours in another volume at least down to the era of the Reformation, and so cover the whole of the history of the church of Wells during the middle ages.



BOOKS FATAL TO THEIR AUTHORS. By P. H. Ditchfield, M.A., F.S.A. Cloth, foolscap 8vo., pp. xv, 224. London: *Elliot Stock*. Price 4s. 6d.

Under a strange title, Mr. Ditchfield has produced a very interesting book, which is issued as one of the *Book Lovers' Series*. The book is full of all manner of curious and out-of-the-way information concerning writers of past ages, whose books have brought them to trouble, and, not unfrequently, have cost them their lives. Many of the stories told in this book are, of course, well known, but a great many more are not so,

and have been unearthed by Mr. Ditchfield, who must have devoted a great deal of diligent research to the discovery of the history of the writers and their ill-fated books. The book is altogether something out of the common, besides being pleasantly written and full of information not to be easily met with elsewhere.

Mr. Ditchfield has divided the subject-matter under eleven heads, in as many chapters, viz.: (1) Theology; (2) Fanatics and Free Thinkers; (3) Astrology, Alchemy, and Magic; (4) Science and Philosophy; (5) History; (6) Politics and Statesmanship; (7) Satire; (8) Poetry; (9) Drama and Romance; (10) Booksellers and Publishers; (11) Some Literary Martyrs. As may be anticipated, however, it is theology which has most often brought an author into trouble, and in many of the cases cited under the other heads by Mr. Ditchfield, it has been the *odium theologicum* which was the real motive power that wreaked its vengeance on some unfortunate author.

The first English writer on whose woes Mr. Ditchfield dilates is Dr. Samuel Clarke, the learned and well-known Rector of St. James's, Piccadilly, in the reign of Queen Anne. He was deprived of his preferment on account of his supposed Socinianism. Mr. Ditchfield seems inclined to exonerate him from that charge, but we think wrongly so. A copy of the Book of Common Prayer, revised according to Dr. Clarke's proposals, is before us, and the changes suggested in the "Gloria Patri," in the opening sentences of the Litany, in the "Gloria in Excelsis," and other parts of the Prayer-Book, can only be explained on the supposition that Dr. Clarke held Socinian or Arian belief regarding the doctrine of the Trinity. It seems quite evident that the charge brought against him was not the mere outcome of some fanatical heresy hunting, but was grounded on well established facts. These facts, and not the merits or demerits of the changes proposed by Dr. Clarke, are all that the *Antiquary* can deal with, and they seem decisive enough. Dr. Clarke's case is the only instance in which we feel disposed to dissent from Mr. Ditchfield's conclusion.

The book is full of a variety of matter. It is, as the prospectus of it states, "a unique chronicle of literary martyrdom." It is pleasantly written, in a readable style, like all Mr. Ditchfield's books, and we very cordially recommend it to our readers' notice. At the end is an index, in which, however, we have noted one or two misprints of names, as "London" for "Loudun," and "Salisbury" for "Salzburg." These are the only mistakes which we have noted in the book. The index is otherwise full and trustworthy.



Short Notes and Correspondence.

HILL OF SPAXTON.

TO THE EDITOR OF THE "ANTIQUARY."

Having been led casually into an inquiry concerning this once-important family, now represented by Earl Waldegrave, I send you the results obtained in

hope that they may prove of interest to your West-Country readers, who may in turn be able to correct and complete them. The most convenient plan seems to be to give the names in the order in which they are found in the Calendars of *Inquisitiones Post Mortem*, appending details from Collinson's *History of Somerset* (Bath, 1791), and other sources.

1. *Ricarda Fychet* (14 Ric. II.; iii. 125 and 141). She held property at Inkpen and Bradfield (Berks), Halton or St. Dominic's (Cornwall), Dittesham and Chappleigh (Devon), and Spaxton (near Bridgewater) and other places in Somerset. Polwhele (*History of Devon*, iii. 484) quotes from Sir William Pole's notes to the effect that Joan de Halton, heiress of a family who had been settled at Halton from the Conquest, married Roger Inkpen, of Inkpen, and their great-grand-daughter and heiress, Ricarda, married Sir Thomas Fychet, of Spaxton. In Gilbert's *Cornwall* (i. 313) a different, but perhaps not irreconcilable, account may be found.

2. *Sir Thomas Fychet* (15 Ric. II.; iii. 135). The Fychets, said to be a branch of the Malets, of Enmore, which lies just to the south of Spaxton, had been settled at the latter place for many generations, and this Sir Thomas, as well as his father, had represented Somerset in Parliament (1382 and 1385). Collinson (i. 243) gives the date of his death as 10 Ric. II., but perhaps this is a mere slip of the pen. From the *Inquisitiones* one would suppose that Sir Thomas and his wife died about the same time (1391); and it may be noted that in St. Margaret's Church, Spaxton, is a tomb with effigies of a knight and his lady. Can these be identified as Sir Thomas and Ricarda Fychet?

3. *Thomas Fychet*, son of the last-mentioned (19 Ric. II.; iii. 189). He held property at Spaxton and other places in Somerset. Collinson calls him "Sir Thomas," and says that his daughter succeeded him. The following entry, however, shows that it was his sister:

4. *Isabella Hull*, "wife of Robert Hull, sister and heir of Thomas, son of Sir Thomas Fychet," gave proof of age 20 Ric. II. (iv. 462) on succeeding to the combined estates of the Fychet, Inkpen, and Halton families. Hull and Hill are interchangeable forms of the same name, and at that time there seem to have been several distinct families of the name in Devonshire and Cornwall. Foss, in his *Lives of the Judges* (iv. 326), and the writer in the *Dictionary of National Biography*, following him, confuse this Robert Hull or Hill with a contemporary namesake who was a Judge of the Common Pleas (1408 to 1425), and settled at Shilston, near Modbury, in Devon, where his descendants continued for several generations (see Prince's *Worthies of Devon*). Robert Hull of Spaxton, and Isabella Fychet, are mentioned in the rent-roll of the cell of St. Mary's of the Marsh, Exeter; and Collinson describes a seal (to a deed dated 4 Hen. IV.) bearing the legend "Sigillum Roberti Hulle," and the arms of Hill and Fychet, viz., "a saltire vair between four mullets," and "a lion rampant debruised by a bend."

5. *Robert Hill of Spaxton* (1 Hen. VI.; iv. 70). He was several times representative of the county in Parliament, and in different years from 1408 down to 1422 was Sheriff of Somerset and Dorset. In the

Inquisitiones his wife's property is detailed, with many additions, chiefly in Devonshire and Cornwall; but the only entry which appears to give a clue to his parentage is that of "a third part of the manor of Hilton," in the parish of Marhamchurch, North Cornwall, held under the castle of Launceston. Now, this manor was one of those possessed by Sir Robert Tresilian, Chief Justice of the King's Bench, deposed and executed for high treason February 19, 1388 (Foss, iv. 102); his property was confiscated, and Hilton was acquired by Sir John Cobham, of Blackborough, in Devon, and his son (*Inq.*, iii. 100, 120, and 200). Inquiry shows that it came to Robert Hill through his wife. Polwhele (*Devon*, ii. 258) states that on the death of the Cobham heiress a dispute about the estates arose between Sir William Bonville on the one side, and the descendants of three daughters of an earlier John Cobham on the other, viz., Sir William Bampfylde, Catherine Peverell (Lady Hungerford), and Isabella Fychet (Hill). The latter were successful as to some small part of the property, and divided it between them. Another account will be found in *Lysons* (*Mag. Brit.*, vi.).

The arms on the seal described above are those of Hill of Hill's Court, Exeter. This family is somewhat vaguely said to have been long settled there, and the Hills of Heligan, north of Bodmin, in Cornwall, who bore the same arms, are called a junior branch. The head of the family about Robert Hill's time was Sir John Hill, a judge of the King's Bench from 1389 to 1407 (Foss, iv. 170), who was buried at St. John the Baptist's Hospital, Exeter, to which he was a benefactor, and his two wives, Dionisia and Matilda, were buried beside him. His second wife appears to have been the widow of Sir Henry Percehay, who died about 1385 (Foss, iv. 66). He and Sir John Hill held the manor of Tallaton, east of Exeter, between them; his share passed by marriage to the Fraunceys of Combe Flory, in Somerset, and Sir John's was sold by his descendant, Maurice Hill, to the same family. No long time had elapsed, for in 1457 Henry Fraunceys died possessed of the whole manor (*Inq.*, iv. 473). A grandson of Sir Henry's is mentioned, who must have died before 1398, when the property was divided between distant relatives who had married into the families of Warre and Hele (Polwhele, ii. 270).

Dame Matilda married again, and died in 1416, making her sons (or stepsons), John and Robert Hill, her executors (Oliver's *Monasticon D. Exon.*, p. 308). The connection of Hill of Spaxton with Exeter already noted, and others which follow, and the identity of arms, seem to prove that our Robert Hill was the son of the judge. It should be noted, on the other hand, that Fuller, whose style prevents too great reliance on his accuracy, gives (in his *Worthies*) quite different arms to Robert Hill, viz., "Gules, a chevron engrailed between three garbs or," which resemble those granted in 1570 to the Hills of Poundisford, Taunton, and borne also by the Hills of Hilltop in Cornwall (see the *Heralds' Visitations*, as printed by the Harleian Society). This latter family exhibited a suspiciously complete pedigree, reaching back to a Robert Hill "who came over with the Conqueror," and showing also the derivation of the Hills of Shropshire. Carew, writing about

1600, gives the same bearings to Mr. Otwell Hill, "who deriveth himself from a family in Lancashire." The arms of Hill of Shilston, it may be added, were: "Argent, a chevron between three water bougets sable." The pedigree of the Hills of Heligan, in the *Visitation*, goes back a few generations only, but according to the tradition in *Lysons* (*Mag. Brit.*, iii.), they were "descended from Sir John Hill of Kenston, in Somerset, and married the heiresses of Fychet and Fantleroy." This involves descent from Robert Hill of Spaxton, who certainly held lands in Bodmin and its vicinity, and to reconcile it with the tradition already given (from Prince's *Worthies*) we must suppose Sir John Hill of Kenston to be identical with his namesake of Hill's Court. By Kenston perhaps one of the Somerset Kingstons is meant, e.g., Kingston-juxta-Yeovil. The arms borne by these families are but a slight variation of those of the Champenowns, pointing to marriage with some heiress of the latter family, but I have found no clear evidence of such a connection. Another family named Hill appears prominently in connection with Exeter, during the fifteenth and sixteenth centuries; in this case Hill was not modified into Hill.

Robert Hill was succeeded by his son—

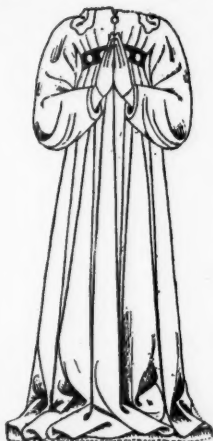
6. *John Hill of Spaxton* (13 Hen. VI.; iv. 160). The patrimonial estates now appear greatly augmented, and the list winds up with the offices of "serjeant and bailiff of East Perret and Wells Forum, and crier of the whole county" of Somerset. The increase is chiefly in the eastern half of this county—Radstock, Wellesleigh, East Lydford, etc.; and on tracing this property back by aid of the *Inquisitiones*, it is found to have been held previously by William Banastre (19 Ric. II.; iii. 188) and Philip de Wellesleigh (22 Ed. III.; ii. 144), and the natural conclusion is that John Hill married the heiress of William Banastre. This supplies a necessary correction of Collinson, whose account, scattered over various places (ii. 457, and iii. 196, 450), makes a certain Sir John Hill (d. 15 Ed. III.) marry Joan, daughter of William Banastre, and previously, at the time of her father's death (19 Ric. II.), the wife of William Alfoxton; and from this marriage Robert Hill of Spaxton was the issue. It is obvious that the dates are hopelessly wrong (see No. 4 above); but it may very well be that Robert Hill's father was a Sir John Hill (viz., of Exeter), and that the widowed Joan Alfoxton married a John Hill (viz., of Spaxton), although the dates seem to prove that she would be some twenty years older than her second husband. Collinson in another place (iii. 542) mentions Cecilia (? Radington or Huish) as John Hill's wife, and the manors of Radington and Lud Huish appear in the list. She afterwards married Sir Thomas Keryell of Westonhanger, near Dover, who was executed by Queen Margaret after her victory at St. Albans, February 17, 1461. She died in 1472 (12 Ed. IV.; iv. 360) at a good old age, as appears from her will (Nicolas's *Testamenta Vetusta*, p. 327). John Hill left a son and heir—

7. *John Hill* (proof of age, 24 Hen. VI.; iv. 231: death, 34 Hen. VI.; iv. 270). He is not described as "of Spaxton," for a division of the property seems to have taken place, by which his mother and his sister Elizabeth divided the Somerset and part of the

Devonshire estates between them, and the former took also a third of the remainder. As none of the Banastre property went to the widow or son, Elizabeth must have been the issue of her father's first marriage. John Hill kept "two parts" of the manor of Inkpen (or Westcourt), a little land at Fiddington, in Somerset, and about two-thirds of the estates in Devon and Cornwall; the only additions are some plots of land in Exeter and East Devon. Except his marriage, nothing seems known of his history; a "Magister Johannes Hylle, hospes noster," was buried at the before-mentioned Hospital of St. John the Baptist at Exeter. He married Margaret, daughter of Sir Walter Rodney and his wife Margaret, the latter

chief) argent," for it would be only natural to indicate the connection of the deceased with one of the most prominent families of the time. As White Waltham is so close to Windsor, where the King was residing at the beginning of July, 1445, she may have been on a visit to her courtier relatives.

Sir William Say, of Sawbridgeworth, Herts, son of Sir John Say (d. 1478), was born about 1454, and died December 4, 1529. He married (1) Genovefa Hill, before 1474; and (2) Elizabeth, widow of Sir Thomas Walgrave, of Smallbridge, Suffolk, by whom he had two daughters. As this second marriage must have taken place about 1485, the date usually given for Sir T. Walgrave's death (1500) is incorrect. Sir



*Hic iacet Margareta quondam uxoris Johannis Hille
que obiit xij die mensis Julij anno dñi m c l l v
et exat xlv. Tutus anime picietur d' amen.*

BRASS OF MARGARET, WIFE OF JOHN HILL, 1445.

[On a scroll at the top of the slab are the words *thū mercy*, and at the foot was also formerly another scroll with the words *Lady helpe*.]

being a daughter of the first Lord Hungerford. Margaret Hill bore her husband a daughter, Genovefa, who was afterwards married to Sir William Say, but died without issue. In the chancel of the church of White Waltham, half-way between Windsor and Henley, is a small brass over the burial-place of "Margaret Hille, wife of John Hille, who died July 12, 1445." By the kindness of the Rev. H. M. Dyer, I have received a "rubbing" of it. The head and the armorial bearings (if there were any) have been broken off, and the only significant thing about it appears to be the black girdle studded with three bright discs (or, rather, two whole ones and two halves). These may be a suggestion of the Hungerford arms: "Sable, two bars and three plates (in

William retained the Hill property till his death, on which it was divided among the descendants of the abovenamed—

8. *Elizabeth Hill*. She married John Cheney of Pinhoe, Exeter, mentioned as "my son" in Dame Keryel's will. They had a son, John, who left four daughters, co-heiresses, viz., Mabel, who married Edward Waldegrave, of Suffolk, an ancestor of Earl Waldegrave and Lord Radstock, and seems to have come into possession of the bulk of the Hill property; Helena, who was married to George Babington; Elizabeth, to William Clopton; and Anne to Robert Hussey, of Lincolnshire. In the *Inquisitiones* a Ralph Hill, a landless man, appears (15 Ed. IV.; iv. 369), and Robert Hill of Houndston is registered

also (9 Hen. VII. ; iv. 478) ; but there is nothing to show that either of these was connected with the Hills of Spaxton.

Collinson's account of the matter is, however, far from accurate. *Elizabeth Hill* married John Cheney, of Pinhoe, the younger son of Sir William Cheney, of Up-Ottery, and Cecily, daughter and co-heir of Sir John and Catherine Stretch, of Pinhoe ; he was endowed with his mother's inheritance (Polwhele, ii. 185). There were at least two children of the marriage, John and Agnes. The latter married Edward Stawel, of Cothelstone, near Taunton, while her brother married Alice Stawel. By this alliance he had two daughters, co-heirs—Elizabeth (or Isabel or Mabel) and Joan.

Elizabeth Cheney married Edward Walgrave, second son of Sir Thomas ; a full pedigree will be found in Burke's *Peerage*. Dame Keryel bequeathed to Isabel Cheney, in view of her marriage, 100 marks and a house.

Joan married Thomas Say, of Liston, in Essex, a younger brother of Sir William. They had four children, viz., a son William, who died without issue in 1508, and three daughters—

Anne, married to (Sir) Robert Hussey, apparently the second son of Sir William Hussey, the judge ; their son and heir was Thomas. The meagre account in Burke's *Extinct Baronetages* does not mention him, but "Thomas Hussey of Essendon" is given as the husband of Mary Bourne in the Essex *Visitation* (p. 156).

Elizabeth, wife of William, younger son of Sir William Clopton, of Kentwell, in Suffolk. She brought Liston to her husband, and they and their descendants lived there for about two centuries. William Clopton is mentioned as the steward and confidential agent of Henry Bouchier, Earl of Essex ; their wives were first cousins.

Another Anne (or Elizabeth) seems to have been the third daughter, but the matter is by no means clear. She married a John Elys, and their daughter and heir *Helen* married (before 1533) a George Babington. I have not been able to find anything further about them. The authorities for these statements are Clutterbuck's *Hertfordshire*, iii. 193-8 ; *Visitations of Essex* (Harl. Soc.) ; and Dr. Brewer's *Calendar of Letters, etc., Henry VIII.*, iv. 1298 ; v. 278 (34), 318 (6) ; vi. 578 (36).

Another part of the inquiry is opened by Collinson's statement (i. 89) that Sir John Malet, eldest son of Sir Baldwin Malet, of Enmore (circa 1400), married Joan, daughter of John Hill of Exeter, combined with the statement of Prince (*Worthies of Devon*) and Polwhele that a daughter of the family of Hill of Hill's Court, Exeter, married a Sir John Malet of Enmore, and so closed the separate history of her house. The exigencies of chronology seem to show us that Sir John Hill's eldest son, John (see No. 5), had a daughter, Joan, who became his heiress, and considering that her uncle Robert was settled at Spaxton, a match with his neighbour at Enmore does not seem improbable. Collinson goes on to say that Sir John Malet, who died before his father, left an only daughter, Eleanor, who married Sir John Hull. Sir Edward Hull, his son, Sheriff of Somerset in 1438, 1443, and 1448, was certainly living at Enmore in 1442, when Bekynton (afterwards Bishop

of Wells) turned out of his way in order to consult with him (*Letters*, Rolls Series, ii. 177). He seems to have been much trusted by the King and his chief ministers, and was killed, along with the great Earl of Shrewsbury, in the attempt to relieve Chastillon (near Bordeaux) in 1453 ; but the *Inquisitio* (32 Hen. VI. ; iv. 262) states that he "neither holds nor held" any land in Somerset, and another son of Sir Baldwin Malet soon appears as the possessor of Enmore (5 Ed. IV. ; iv. 329).

Dame Eleanor Hull was still living in 1455 (*Rolls of Parli.*, v. 313). Sir Edward is described in the catalogue of sheriffs as "of Child Ockford." The county historians (Hutchins' *Dorset*, iii. 707 ; iv. 77) relate that Catherine, the daughter and heir of Sir Robert Hull, of Child Ockford and East Pulham, in Dorset, and Estoket (in Stoke, near Yeovil), in Somerset, married Sir Robert Latimer, of Duntish, near Buckland Abbas (d. 1361). She had a brother Robert, but nothing more is said of the family. Her son, another Robert Latimer, married the widow of Sir John Hill, of Exeter. The arms of these Hulls were : "Or, a bull passant, labelled argent," and however obscure their history may be, it is not unreasonable to conjecture that they may be the main stock whence came the Hills of Houndston and of Poundisford ; of Exeter, Spaxton, and Heligan ; and perhaps of Shilston also. Houndston is near Estoket, and the constant recurrence of Robert as a Christian name cannot be overlooked. Robert Hill of Houndston (d. 1492) had property at Kingston-in-Yeovil. I have not yet been able to use a reference to a memoir of Sir Edward Hull by Sir H. Nicolas (*Journal*, p. lxxii), which might settle some of these questions.

It may be added for completeness that Sir John Malet had another daughter named Joan, who was the first wife of Sir John Luttrell, of Dunster (d. 1431), but died childless. See Savage's *Carhampton*.

The above may be conveniently summarized thus :

SIR JOHN HILL (or Hull), who was Judge of the King's Bench 1389 to 1407, married (1) Dionisia and (2) Matilda, widow of Sir H. Percehay, and afterwards the wife of Sir Robert Latimer ; and had issue (by the first wife) :

(1) JOHN HILL of Exeter, whose daughter and heir, *Joan*, married Sir John Malet of Enmore (near Bridgewater), and their daughter, *Eleanor*, married Sir John Hull, but died without surviving children.

(2) ROBERT HILL of Spaxton (not to be confused with his contemporary, Robert Hill of Shilston, d. 1425), who married Isabella Fychet, a great heiress. Their son, *John*, married (1) Joan, widow of William Alfoxton, and daughter and heiress of William Banastre of Radstock ; and (2) Cecilia (? Radington or Huish), who survived him, and was afterwards married to Sir Thomas Keryel. He had two children, *John* and *Elizabeth*, whose fortunes are narrated above (Nos. 7 and 8).

I trust that some of your readers may be able and willing to correct and supplement this account.

J. BROWNBILL.

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